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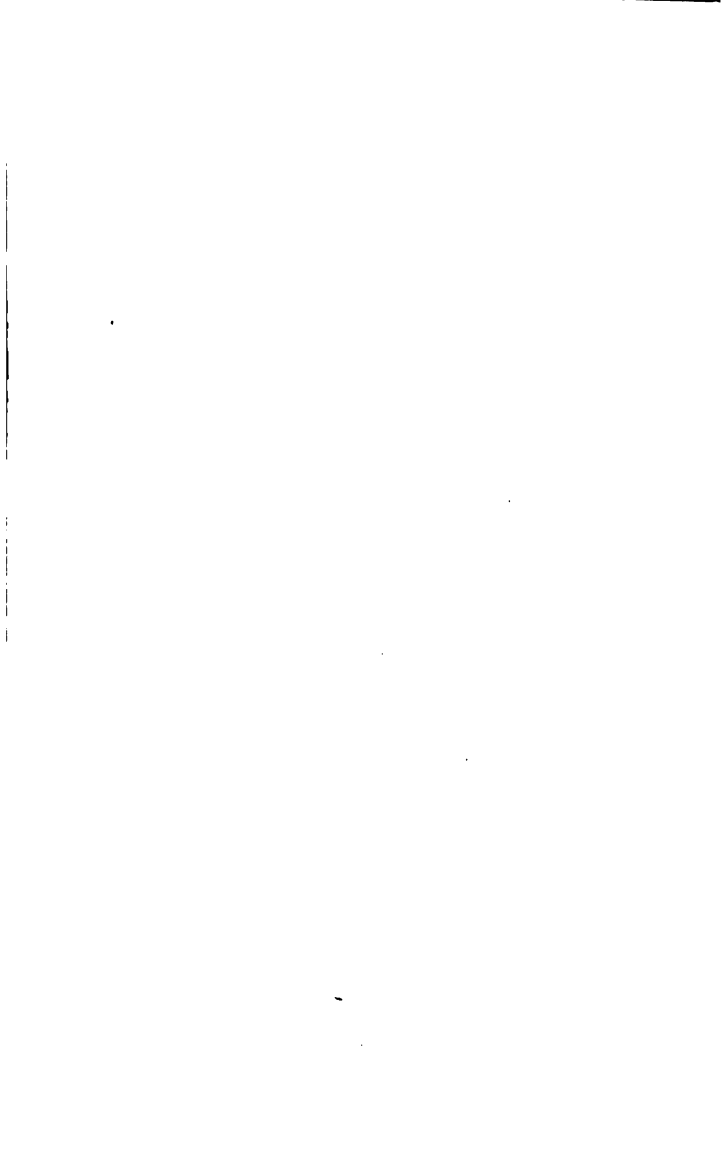
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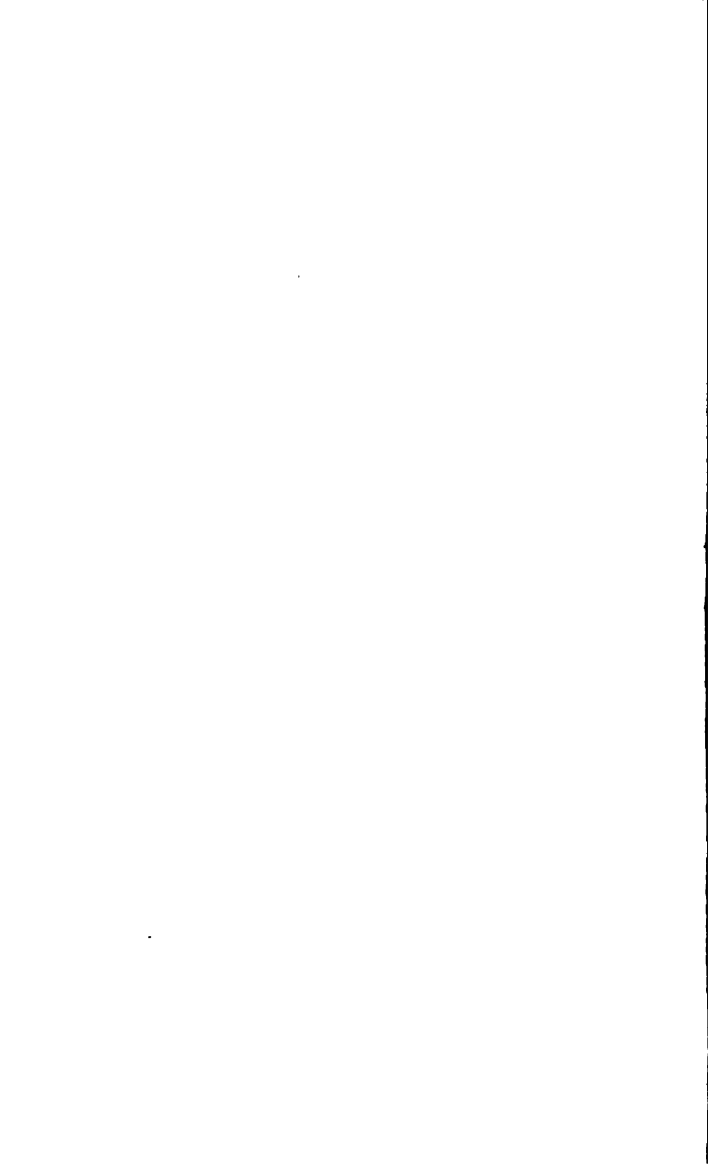
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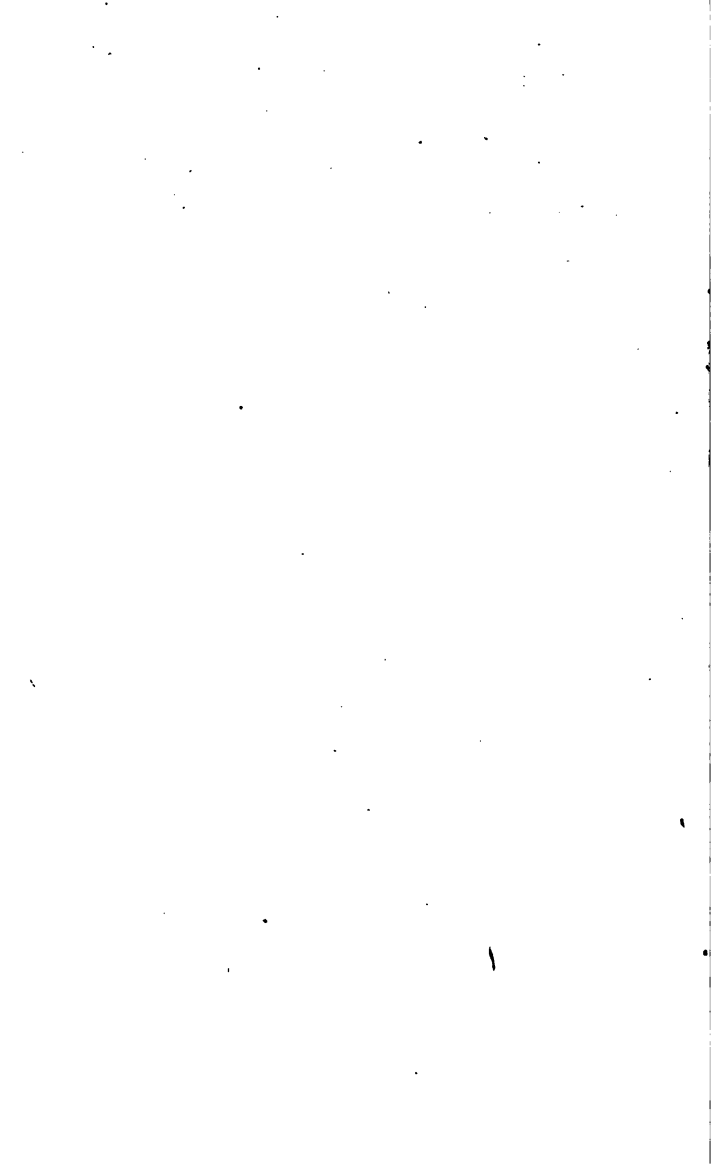


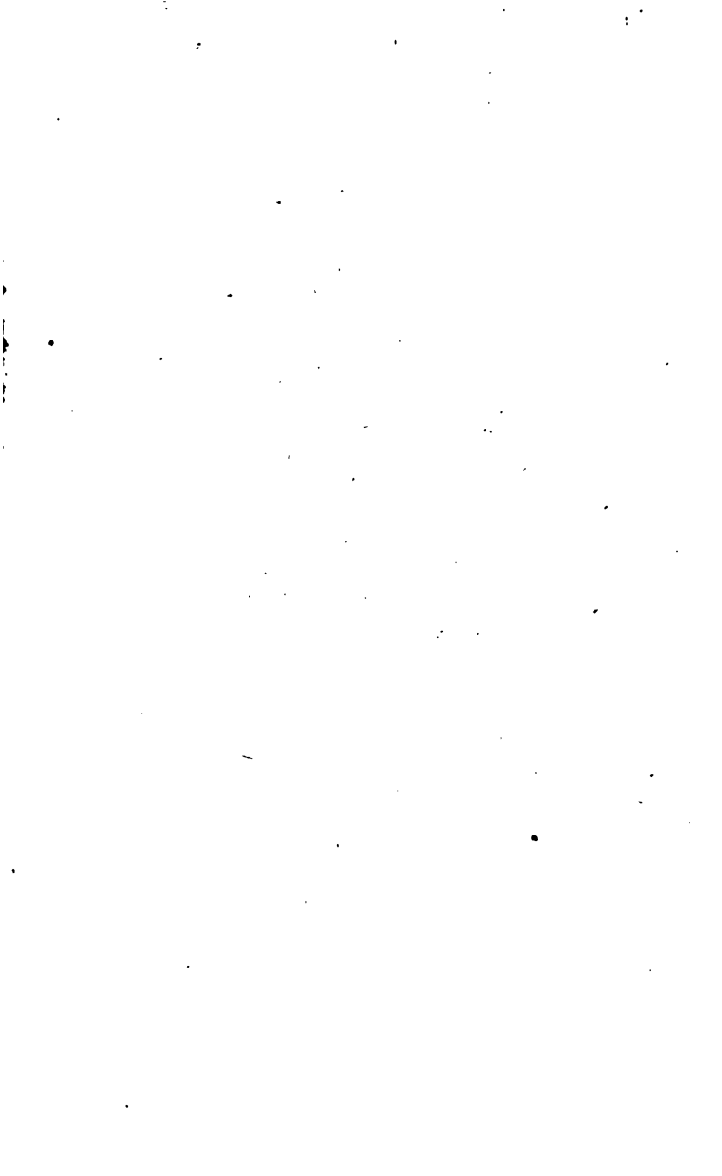




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MRS BILLINGTON.

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THE
Thespian Dictionary ;

OR,
DRAMATIC BIOGRAPHY

OF THE
EIGHTEENTH CENTURY ;

Containing Sketches of

THE LIVES, PRODUCTIONS, &c.

OF ALL THE
PRINCIPAL MANAGERS, DRAMATISTS, COMPOSERS, COMMENTATORS,
ACTORS, AND ACTRESSES,

OF
The United Kingdom :

Interspersed with
SEVERAL ORIGINAL ANECDOTES ;

AND FORMING A CONCISE

HISTORY of the ENGLISH STAGE.

" Unbiaſ'd, or by favor, or by ſpite." POPE.

LONDON :

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THE Reader is most respectfully informed, that in the following Alphabetical Collection of **DRAMATIC BIOGRAPHY** of the Eighteenth Century, names (particularly of the inferior performers, now living) are PURPOSELY omitted, as unworthy of notice, especially as nothing could with justice be said of them to interest the public, or redound to their own advantage.—Nor, indeed, could the bare mention of such names, which would have occupied too much space in these our limited pages, and which might seldom, or never, be looked for, be of any utility either to themselves or the public; wherever it was necessary to show that some persons **HAVE BEEN**, or **ARE**, this plan has been adopted; but the most insignificant are, in justice to their demerits, consigned to oblivion. Others may, probably, have been omitted, not through the want of disrespect, but of information or recollection. It may also be necessary to add, that a few names, particularly of the deceased, though not to be met with according to the alphabetical arrangement, are, notwithstanding, mentioned in the course of this work, which is intended more for a Pocket Remembrancer of the most principal Managers, Dramatists, &c. of all the theatres of the United Kingdom, than

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than a worthless record of FAMILY ANECDOTE and GREEN-ROOM SCANDAL.

Several new arrangements having taken place in the theatrical world, (particularly Mrs. BILLINGTON's engagement at both the winter theatres, &c.) since the former part of this work was committed to the press, the reader, whose curiosity may not be fully satisfied, or who cannot immediately find whatever name is wanted, is requested to consult the ADDENDA.



Dramatic Biography.

A B

A BINGTON, (Mrs.) maiden name *Barion*, actress, made her first appearance on the stage in 1752, at the Haymarket Theatre, which was then open by permission of the Lord Chamberlain, under the management of Theophilus Cibber. Her success, though scarcely seventeen years of age, was adequate to the most sanguine expectations of her friends. She was afterwards engaged for the Bath Theatre, which was then under the direction of Mr. King, now of Drury Lane. She performed next at Richmond, where she was seen by Mr. Lacey, one of the patentees of Old Drury, who immediately engaged her for that theatre. Her first character here was *Lady Pliant* (*Double Dealer*), in which she was received with unbounded applause. At this time she married Mr. Abington, and deeming her present situation by no means advantageous, while the characters she aspired to, were in the possession of Mrs. Pritchard, Mrs. Clive and Mrs. Cibber, she engaged on very considerable terms with Messrs. Bar-

B A

ry and Woodward, who had opened a theatre in Crow Street, Dublin, in opposition to Mr. Sheridan's in Smock-alley. She performed at both theatres in Dublin; and such was the fame she acquired, that her return to London was courted by Mr. Garrick on terms which then were considered extravagant. These proposals were accepted on Mr. Garrick's return from his continental excursion, and her first character this season, was the *Widow Belmour*, (*The Way to Keep Him*): from this time to 1782, she performed *Lady Fanciful*, (*Provoked Wife*); *Araminta*, (*School for Lovers*); *Belinda*, (*All in the Wrong*), &c. &c. with the greatest approbation. She was the original representative of *Lady Alton*, (*English Merchant*); *Charlotte*, (*Hypocrite*); *Miss Rusport*, (*West Indian*); *Lady Bab. Lardoon*, (*Maid of the Oaks*); *Roxalana*, (*Sultan*); *Lady Tearle*, (*School for Scandal*); and *Miss Hoyden*, (*Trip to Scarborough*).

A disagreement having taken place between her and the proprietors of Drury

Drury Lane; she accepted of very liberal terms from Mr. Harris, and from the season of 1782-3 continued for several years at Covent Garden, performing all her favourite characters, and several new ones, with the greatest applause. In 1786, she performed the part of Scrub, in the *Beaux Stratagem*, for her benefit. This was an evident attempt to draw money; but her friends regretted that her abilities were so prostituted. Having quitted the London boards, she performed only occasionally on the stage; but in 1797-8, resumed her situation at Covent Garden. Her last performance in public, was for the benefit of Mr. Pope, 1799, in *Lady Racket*, (Three Weeks after Marriage); and May 31, she represented *Lady Fanciful*, at *Brandenburgh House*, (The Margravine of Anspach's private theatre); *Lady Brute* by the Margravine; and *Belinda*, Miss Berkley. Her youthful performances gave universal satisfaction; she then displayed all the graceful ease of the woman of fashion or the capricious airs of the fantastical coquets; but as fashion delights to vary, her late attempts could not delineate the *modern lady*, nor could the flirts of the *old school* delight as much, as the *Jordan coquets* of the day.

ACHMET, (Mrs.) maiden name, *Egan*, actress, made her first appearance in Smock-alley Theatre, Dublin, under Mr. Daly's management, about the year 1785, and having played *Imoinda*, the *Grecian Daughter*; &c. was favourably received, notwithstanding the wretched manner in which these tragedies were then supported. She had been previously instructed by Mr. White, who keeps an English Academy in Dublin, and received further lessons of improvement from Mr. Lee Lewis in a summer tour to Belfast. She then became the wife of Mr. Achmet, who had bought by subscription elegant baths in Dublin, which were much resorted to. By an assumed name and dress, he was supposed to have been a Turk, but is said to be a native of Ireland, whose real name was Cairns, and who had been sometime at sea. Hav-

ing performed several seasons on the Dublin stage, Mrs. Achmet visited Shrewsbury and other parts of England, when she was engaged at Covent Garden, and made her first appearance in 1789, in the character of *Juliet*. She performed afterwards several parts, attempted *Sir Harry Wildair* for her benefit, and then returned to Ireland. In person she is elegant, in action graceful, but deficient in force and animation!

ADDISON, (JOSEPH) dramatist; this elegant and correct writer assisted the stage about the beginning of the century. He was the eldest son of the Rev. Lancelot Addison, rector of Ambushbury, Wiltshire, where Joseph was born, May 1, 1672. He was instructed in grammar-learning at the Charterhouse in London, where he contracted his first acquaintance with Mr. (afterwards Sir Richard) Steele. He then went to Queens College, Oxford, his parents having designed him for the church, but of which, he gave up all thought when he took his degrees of Bachelor and Master of Arts. In 1695, he procured, in consequence of a poem in praise of King William, a pension of 300*l.* per annum, and leaving England, resolved to visit every thing curious in England. He returned in 1701, and lost his pension the succeeding year on the death of King William. However, he was soon after appointed commissioner of appeals, and secretary to Sir Charles Hodges, at that time one of the principal secretaries of state. He was also appointed principal secretary to the Earl of Wharton, then Lord-Lieutenant of Ireland; and during his abode in Dublin, wrote the considerable part of the *Tatler*, which was published for the benefit of his friend Steele. When he returned to England, he wrote many papers in the *Spectator*, his signature being always one of the letters from the *Muse Clia*. In 1713, he produced his tragedy of "*Cato*," which ran 35 nights successively, and was only stopped by the indisposition of one of the actors. His comedy of the "*Drummer*;" or, *Haunted House*," was not known to be his, till after his death. The Italian operas being then much the

vogue,

vogue, he wrote an English opera called "Rosamond," which was either hissed or neglected. He designed also a tragedy on the death of Socrates. Queen Anne dying, he was appointed secretary to the lord justices, secretary for the affairs of Ireland, and one of the lords commissioners of trade. He had been several years intimately acquainted with the Countess of Warwick, whose son, the then earl, he had trained up in the principles of virtue and religion, and in 1716, he married that lady, by whom he had one daughter. The next year he was appointed principal secretary of state to his majesty George I. but his declining state of health, obliged him to resign that high employment soon after. His chief companions were Steele, Budgell, Philips, Carey, Davenant & Col. Butt, with one of whom he always breakfasted, before he was married. He died of an asthma and dropsy at Holland-house, near Kensington, June 17, 1719, and was buried in Westminster Abbey. The following anecdote, recorded of Mr. Addison, is the best delineation that can be given of his character. A certain countess unfortunately conceived a violent passion for him; but Mr. Addison, who frequently visited her husband, supposed her several advances to be the mere effect of generous friendship. The lady however, confiding in his secrecy, broke through all female decorum, and in a letter to him, revealed her wishes. He determined no more to come in her way, and conveyed her an answer to the following import. That she had inadvertently and without proper regard to her marriage vow, cherished an unwarrantable passion, which, if not suppressed, must end in her ruin. That her lord was a man of the strictest virtue, and while he was treating her with the most tender affection, she was contriving a scheme to blast his honor. That as undesignedly he had been the unhappy object of temptation, she might rest assured that her letter was consigned to the flames, and the contents should remain a secret to all the world; but that a regard for both her temporal

and eternal interest, obliged him to decline his visits for the future. "For, madam, (added he) you have charms, and I have passions."

AICKEN, (JAMES) actor, was born in Ireland, and in that kingdom made his first appearance. He then visited Scotland, and soon became the hero of the Edinburgh company, in tragedy and comedy. One Stayley, having been discharged on account of an unmerited demand of an increase of salary, and a party of this discarded actor's friends having commenced a riot at the theatre, Mr. Aicken appeared to explain the cause of Stayley's dismissal. The explanation served only to irritate these determined critics, who insisted upon Mr. Aicken's kneeling down and asking their pardon: but, this spirited actor, conscious of having given no real offence, declared he would never go on his knees except to his God and King! The rioters drew their swords, but happily Mr. Aicken made his escape. The theatre was demolished, and the company consequently obliged to separate. Mr. Aicken then visited London, and soon got an engagement at Drury Lane, and another summer engagement at the Haymarket. A dispute respecting certain dramatic arrangements with Mr. Kemble, which Mr. Aicken conceived to be injurious to himself, was productive of a duel between these gentlemen in 1792. The parties met without seconds, but Mr. Bannister's son, attended as a common friend. Mr. Aicken discharged his pistol, and a reconciliation was then happily effected. For some months the stage has been deprived of his assistance, through severe indisposition. He was lately deputy manager of Drury Lane.

AICKEN, (F.) actor, brother of the preceding gentleman, and likewise a native of Ireland, where, in a country town, he made his first appearance on the stage in "George Barnwell," and thence went to the Dublin Theatre. He left Ireland about 1764, and soon after got an engagement at Drury Lane, having previously married an Irish lady of fami-

ly and fortune. He acquired considerable reputation at Drury Lane, and afterwards went to Covent Garden. He then opened a hosier's shop in York Street, but on the death of his wife, threw up that business, and commenced manager at Liverpool, in 1787, where he married the widow of an eminent merchant with a considerable fortune. He is respectable, both as a private and public character.

ALLINGHAM, (J.) dramatist and actor, is said to be a native of Ireland, and has played on several provincial stages; his sister was likewise an actress, and performed lately at Covent Garden, but is since married and retired from the stage. He is author of two farces — *"The Wheel of Fortune,"* performed for a benefit at Covent Garden, 1799, and rescued from oblivion by being repeated at Colman's Theatre, (while the major part of his company was employed at Drury Lane) when it became a favourite piece; and *"Tis all a Farce,"* performed the succeeding season with some, but not equal, applause.

ANDREWS, (MILES PETER) dramatist, and member of Parliament for Bewdley, Worcestershire. On the death of an elder brother, who was a gunpowder merchant, he undertook that manufacture, and by his attention established the business. His father having been acquainted with all the dramatists and wits of the day, he wanted no interest to bring his pieces forward, which are *"The Election,"* interlude, 1774; *"Conjuror,"* farce, acted in 1774, not printed; *"Belphegor, or The Wishes,"* acted 1778; *"Summer Amusements,"* comic opera, acted 1779, (in this he was joined by Mr. Miles); *"Fire and Water,"* comic opera, acted 1780; *"Dissipation,"* comedy, acted 1781; *"The Baron,"* farce acted and printed 1781; *"The Best Bidder,"* farce, acted 1782; *"Reparation,"* comedy, acted and printed 1784; *"Enchanted Castle,"* acted 1786; *"Better Late than Never,"* comedy, acted and printed 1790; and *"The Mysteries of the Castle,"* comic opera, acted and printed 1795. His pieces have

not in general been successful, but his prologues and epilogues, which are numerous, are excellent.

ANSPACH, (Margravine of) formerly *Lady Elizabeth Craven*, dramatist, daughter of Augustus Earl of Berkeley, was married to William Lord Craven 1767. She translated a French piece called *"The Sleep Walker,"* 1778, which was performed at her private theatre, Newbury. She also wrote *"The Miniature Picture,"* a comedy, acted at Newbury, and Drury Lane, 1780; and *"The Silver Tankard,"* a musical entertainment, acted at the Haymarket, 1780. During summer, 1782, a play was performed by her young family at his lordship's seat at Newbury, before a very numerous and splendid audience. The theatre was made in the wood behind Benham-House, the trees formed a canopy, and the darkness and stillness of the night were favourable to the lights and dresses, which were Spanish, and very magnificent. The play was Moliere's *"Statue Feast,"* which she had altered and cut into two acts, having rendered Don Juan's character less villainous, and the catastrophe more agreeable. After this she left England, and to contradict reports which had been spread during her absence, published her *"Journey through the Crimea to Constantinople, in a series of Letters, written in the year 1786."* The motive of this long and extraordinary journey, she declared, "was to let the world see where Lady Craven has been, and where she is to be found—it having been a practice for some years past for a Birmingham coin of myself to pass in most of the inns in France, Switzerland, and England, for the wife of my husband—my arms and coronet sometimes supporting in some measure this insolent deception; by which probably I may have been seen to behave very improperly." This desire to rescue her name and person from the ill effects of misrepresentation, was addressed to her adopted brother and correspondent his serene highness, the Margrave of Brandenburg, Anspach and Bereith, with whom her ladyship seemed to have formed one of those delightful

delightful attachments distinguished by the name of *Platonic Love*: and "if I had possessed," added she, "the invaluable blessing of having him for my real brother, this curious and unheard-of treason to my birth and character, would long since have been punished in the person who could only countenance the deceit." Though in this work she displayed an enviable share of animal spirits, and mental vivacity, it was greatly destitute of that *vivida vis animi* which alone inspires the bosom of real genius; and though professedly published to prove where she "was to be found," yet in her journey she flew like another Camilla, from place to place with steps so nimble, light, and unimpressive, that it was difficult for the reader to fix her locality. Lord Craven died Sept. 27, 1791, and his serene highness having abdicated his dominions in favour of the King of Prussia, and receiving from that monarch a princely revenue, married Elizabeth Dowager Lady Craven, and purchased the seat of the late Lord Melcombe for 8,500*l.* which is now Brandenburgh-House, where the Margravine still indulges her passion for private theatricals, and for that purpose occasionally employs her pen. The "*Prince of Georgia*," originally performed here, was acted for Mr. Fawcett's benefit, 1799.

ARNE, (Dr. THOMAS AUGUSTINE) composer and dramatist, was the son of Mr. Thomas Arne, an upholsterer in King-street, Covent Garden, whom Addison is supposed to have characterized in No. 155 and 160 of the *Tatler*, and brother to Mrs. Cibber the actress. He was designed for the law, but soon quitted the study intended for him by the father, for one more congenial to his taste and disposition. He procured himself a violin, and unaided by any tutor, made, in a short time so considerable a progress on that instrument, that he was qualified to acquit himself in a band; and nothing could exceed the surprise of his father when, being at a respectable concert, he discovered his son flourishing in the Orchestra as one of the principal performers. Mr. Arne, now placed

himself under the tuition of Mr. Festin, an excellent performer on the violin, and the first regular engagement into which he entered as a public performer, was that of leader of the band at the T. R. Drury Lane, where he distinguished himself for several years. At the age of 18 he composed the opera of "*Rosamond*." His compositions are universally applauded, and he was also particularly skilful in instructing vocal performers. The degree of Doctor of Music, was conferred on him by the University of Oxford, July 6, 1759. In the 26th year of his age he married Miss Cecilia Young, a pupil of Geminiani, and a favourite singer of those times. He died of a spasm on his lungs, March 5, 1778. He is author of the following operas, "*Artaxerxes*," 1762; "*The Guardian Outwitted*," 1764; and the "*Rose*," 1778; and is the supposed author of others which were unsuccessful.

ARNE, (Miss) actress, was the daughter of Mr. Michael Arne, who was married to Miss Wright, formerly an actress at Drury Lane. She was designed and instructed by her father for oratorio and concert singing. Having lost her father when very young, and from her filial attention during his tedious illness so impaired her own health as to render her incapable of singing, she was obliged to confine herself to instrumental teaching; but was afterwards, on recovering her voice, placed by her friends under the care of Mr. Linley, whose severe indisposition prevented him from giving her necessary instructions. With all these disadvantages, but more particularly without even a regular rehearsal, she made her first appearance at Drury Lane, in *Polly*, (Beggars Opera) 1795, and met with a kind reception. Afterwards she engaged with the Margate manager, for the sake of improving and initiating herself in stage-business.

ARNOLD, (Dr. SAMUEL), composer, received his musical education at the chapel royal St. James's, partly under the care of the late Mr. Gates, and partly of his successor Dr. Nares. His parents, induced by the proofs he afforded of an early genius, placed him

him: at the usual age of admission, in the king's chapel. His dawning talents soon began to shine, and on an acquaintance with Mr. Beard, then one of the managers of Covent Garden Theatre, he acquired public fame by composing several favourite pieces. He then aspired to oratorio composition, which he effected with equal success; three of which, "Abimelech," "The Resurrection," and "Prodigal Son," were performed during several successive Lents at the Theatres Royal Haymarket and Covent Garden, under his own management and direction. His first enterprise was at the former theatre at playhouse prices, and the encouragement received, induced him to quit the little theatre for a greater, which second speculation was not attended with equal success. In 1771, he married Miss Napier, daughter of Archibald Napier, Doctor in Physic, with whom he received a handsome fortune. About the same time, he purchased of Mr. Pinto, Marybone-gardens, then a fashionable place, where he erected a stage, and brought out several pleasing burlettas (the music by himself) which were ably supported by Mr. C. Bannister, Mr. Reinhold, Miss Catley, Miss Brown, (afterwards Mrs. Cargill), Miss Harpur, (Mrs. Bannister), Mrs. Barthelmon, &c. &c. but on the expiration of the lease, these delightful gardens were let by the proprietors to various builders, and converted into dwelling-houses. Mr. Colman, on becoming manager of Covent Garden, though no judge of music, was convinced of the merit of this composer (now Dr. Arnold) gave him every encouragement; and when he purchased Foote's theatre in the Haymarket, engaged the doctor to conduct the musical department, which situation he still fills. He succeeded Dr. Nares, March 1, 1783, as organist and composer to his majesty's chapel at St. James's. He was appointed one of the sub-directors at the grand performances of the commemoration of Handel, at Westminster Abbey, the first of which took place in 1784, and was presented with a medal, which his majesty has permitted the sub-directors to wear at

all times as a mark of royal approbation. In hopes of furnishing the public with additional entertainment, he joined in improving and enlarging the theatre in the Lyceum. The species of entertainment, originally intended, were concerts, but it is said, that the doctor wished to revive his burlettas, and this being deemed a formidable opposition by the theatrical managers, their united interest prevented him from obtaining leave to open it; notwithstanding a considerable sum was expended on the alterations of the place. In 1796, he succeeded the late Dr. Philip Hayes, as conductor of the annual performances at St. Pauls, for the feast of the sons of the clergy. His elder daughter was lately married to Mr. Rose, a gentleman engaged in mercantile business.

ARNOLD, (SAMUEL JAMES) dramatist, son of Dr. Arnold. He has produced the following afterpieces, (the music by his father) "Auld Robin Grey," 1794, approved; "Who Pays the Reckoning?" 1795, condemned and not printed; "The Shipwreck," 1796, approved; "The Irish Legacy," 1797, condemned and not printed; and "The Veteran Tar," 1801, approved of for a few nights. Besides dramatic pieces, he has written a novel, and occasionally assists diurnal prints. Some few months ago, he commenced portrait painter, and the specimen he produced, evinced such extraordinary merit, that it was allotted a place at Somerset House exhibition. This gentleman is young, so that notwithstanding the failure of some of his pieces, he may, with further practice, be as able to paint with his *pen*, as his *pencil*.

ARTHUR, (J.) actor, formerly manager of the playhouse at Bath. In 1754, he produced a ballad opera at Covent Garden for his benefit, called "The Lucky Discovery; or, Farmer of York," printed in 1758. He performed several years at this theatre, and was esteemed excellent in old men's characters. He died April 8, 1772.

ASCOUGH, (CHARLES EDWARD) author of one tragedy--
"Semiramis"

"Semiramis," 1776, was son of Dr. Francis Ascough, Dean of Bristol, by a sister of the first Lord Littleton. He was brought up in the army, and had for some time a commission in the guards; but indisposition compelled him to relinquish his profession, and travel into Italy. He died, Oct. 14, 1779.

ASHTON, (ROBERT) a native of Ireland, who produced a play, printed several times in Dublin, called "The Battle of Aughrim; or, Fall of Monsieur St. Ruth."

ASTON, (ANTHONY) actor and author of a comedy, called "Love in a Hurry," 1709; was son of a gentleman who had formerly been master of the Plea Office in the King's Bench. He was bred an attorney, but quitted the dry study of the law, and having a smattering of humour, went on the stage. He performed on all the London boards, but, being of a slight disposition, could never settle in any situation. He undertook an entertainment, called "The Medley," with the assistance of his wife and son, at all the principal cities and towns in England. Every town he entered, he pretended a right to, and whenever another company interfered with him, he was very attentive, and dextrous in laying them under contribution. In 1735, he petitioned the commons to be heard against the bill then depending for regulating the stage, and was permitted to deliver a ludicrous speech, which was afterwards published. He was commonly called Tony Aston.

ATKINSON, (JOSEPH) dramatist, a native of Ireland, and in the army. In 1785, he brought out a comedy on the Dublin stage, during Mr. Daly's management, called "The Mutual Deception," in which Mr. Ryder performed, and it is said, all the emolument the author derived from it was, *half-a-crown*. This piece was altered and reduced to three acts, by the late Mr. Colman, (who threw out entirely the under plot) and brought it out at the Haymarket Theatre, under the title of "Tit for Tat." In 1786, he produc-

ed an opera, (the music by Mr. Dibdin) called "A Match for a Widow; or, The Frolics of Fancy," in which Messrs. Ryder and Duffey performed. This piece was published in London with the hopes that Mr. Colman would espouse it; but the story, which was taken from the French, was at the same time much better managed by Mrs. Inchbald, in her "Widow's Vow." It had also been long before introduced on the Dublin stage by Miss Sheridan, in another farce, called "The Ambiguous Lover." In 1800, he brought out another opera, with Captain Jones, the present Irish manager, called "Love in a Blaze," the music by Dr. Stevenson of Dublin, to whose abilities, no doubt, it was indebted for the applause it is said to have received. It was presented in vain to the managers in London. The idea of this piece seems to be taken from the *tragedy* of the "Widow of Malabar," which, to render a *comedy*, the widow's character is converted into an Irishman, who is to *burn* for his mistress, and this—Love in a blaze!

ATKINS, (Mrs.) maiden name Warrall, actress, was a pupil of Rauzini, and much admired as a singer at Bath. Her first appearance in London was at the Haymarket, 1797. She was then engaged at Covent Garden, and sung for one Lent season in Ashley's oratorios. Her husband belongs to the same theatre; but is oftener *seen* than *heard*. For this lady's mother, see Mrs. Warrall.

ATTWOOD, (THOMAS) composer, son of a coal merchant, and organist at St. Pauls Cathedral. He soon discovered a musical genius which having been properly cultivated, he became himself an instructor; and has now several pupils under his care. His compositions are in general pleasing, but unfortunately, his best music has been sacrificed to dramatic pieces destitute of literary merit. Those which exist, are "The Poor Sailor," "Castle of Sorrento," &c. He belongs to the Pimlico Association, and though young, has been sometime married to an agreeable lady, and is blest with a fine family.

BADDELEY

BADDELEY, (Mr.) actor, was a native of England. In the early part of his life he went abroad, and having visited the continent, and acquired some knowledge of the French language, commenced actor at Drury Lane, and performed several parts in low comedy, particularly *foreign* footmen, with considerable applause. He was unfortunate in his marriage, and died, November, 1794, having been taken suddenly ill the preceding evening, when nearly dressed for *Moses*, in the "School for Scandal." He was buried in St. Pauls, Covent Garden. The following extract from his will, bearing date April 23, 1792, will prove his benevolent attention to the infirmities and distresses of performers: "To his faithful friend and companion, Mrs. Catherine Strickland, generally called and known by the name of Baddeley, he bequeaths his life's interest, in his house in New Store-street, and in his freehold, messuage, garden, &c. at Upper Moulsey, in the county of Surry, with plate, furniture, &c. After her decease, the above estates, with certain monies to arise from the insurance of an annuity, to go to the society established for the relief of indigent persons belonging to Drury Lane Theatre. The house and premises at Moulsey, to be used as an asylum for decayed actors and actresses, and when the nett produce of the property amounts to 350*l.* per annum, pensions are to be allowed.—Special care to be taken to have the words "Baddeley's Asylum," in the front of the house.—His executors to publish every year his letter, as appeared in the General Advertiser, April 20, 1790, respecting the disagreement with his unhappy wife, to prevent the world from looking on his memory in the villainous point of view, as set forth in certain books, pamphlets, &c. — One hundred pounds, three per cent. consolidated bank annuities which produce 3*l.* per annum, is left to purchase a twelfth

cake with wine and punch, which the ladies and gentlemen of Drury Lane Theatre are requested to partake of, every twelfth night in the great green-room."

BADDELEY, (Mrs. SOPHIA) maiden name *Snow*, actress, wife of the preceding gentleman, made her first appearance on the stage at Drury Lane Theatre; and, though her introduction to the public was after her marriage, yet it was before her husband had attempted the stage, which probably her success had encouraged. This lady's conduct soon after involved Mr. Baddeley in a duel, and infidelity at last caused their separation. Her extravagance obliged her to fly to Scotland, where she died in great misery. Mrs. Baddeley's Memoirs were given to the public by a lady, soon after the publication of Bellamy's Apology for her Life; the success of which, no doubt, prompted the undertaking: but the anecdotes of this actress not being calculated to entertain or improve, the work was justly consigned to oblivion.

BAKER, (DAVID ERSKINE) author of the "Biographia Dramatica; or, Companion to the Playhouse," 2 vols. 12mo, 1764, was the eldest son of Henry Baker, (an ingenious naturalist in Fleet-street) by a daughter of the celebrated Daniel de Foe. His father was well known in the philosophical world from his *Essay on the Microscope*. He died Nov. 12, 1774. David, like his father, was a philosopher and a poet, having contributed to many periodical works. He translated a pamphlet from the Italian of Dr. Cocchi, at the age of fifteen years, and produced a dramatic poem, called "The Muse of Ossian," selected from the poems of Ossian, acted and printed at Edinburg, 1763. Being adopted by an uncle, who was a silk throwster in Spitalfields, he succeeded him in his business, but wanting the prudence and attention which are necessary to secure success in trade, he soon failed. He married

ried a person who was an actress; but though a sensible and judicious speaker, never arrived at much eminence. Our author also was a considerable time a miserable retainer to some of the provincial theatres; and died before his father in very indigent circumstances. His "Companion to the Playhouse," was improved and continued from 1764, to 1782; but it must be confessed, that in the additions, opinion has been too freely hazarded, and wit too often exercised at the expence of judgment.

BAKER, (THOMAS) dramatist, was the son of a very eminent attorney of the city of London, and was some time of the University of Oxford. He produced five comedies in the beginning of the century; viz, "Humours of the Age," 1701; "Tunbridge Walks," 1702; "Act at Oxford," 1704; "Hampstead Heath," 1706; and "Fine Ladies Aired," 1709; all 4to.

BAKER, (THOMAS) actor, was in Dublin about the year 1784, with Giordani, at Capel Street Theatre, and acquired some applause in old men's characters, though about nineteen years of age. He then performed at Margate, &c. Dec. 10, 1789, he came out at Drury Lane, in Grub, in "Cross Purposes." He quitted the stage, and being clever at his pen, was employed by a scrivener in the Temple. Addicted to drink, though he never appeared on the stage in a visible state of inebriation, he hastened his death; which happened at a public-house in Fleet Street, 1801.

BAKER, (BERKLEY) actor at several provincial theatres, was manager of a company, particularly at a barn near Windsor, 1789, (before the New Theatre was built) where he afterwards opened a public-house, "The Merry Wives of Windsor," but his company, wives, husbands and all, got so merry here, that the profits were not adequate to the expences, and the result was *Executus Omnes*! His wife and daughter were likewise on the stage. The former appeared at Capel Street Theatre, Dublin, in 1784.

BANKS, (Sen. and Jun.) actors. The father was a respectable carver

and gilder in Fleet Street, but on declining business, commenced *Harlequin* at Sadler's Wells, and retained his situation for some time with reputation. The son followed his example, and made his *debut* at Covent Garden in a trifling character. He then went to Liverpool, where having met with approbation, he returned to London, and was engaged at Drury Lane. His taste for, and execution in scene painting, renders him useful to theatres.

BANNISTER, (CHARLES) actor, was born in Gloucestershire, and becoming acquainted with a company, then performing at Deptford, imbibed an inclination for the stage, and played Romeo, Richard the Third, &c. before he was eighteen, with flattering applause. He then applied to Mr. Garrick for an engagement, which that gentleman declined, under pretence there was no vacancy in his company: but being more fortunate in his application to the Norwich manager, he performed there several seasons, and became a favourite. Being invited by Mr. Foote to the Haymarket, he made his first appearance in London in Will, (Orators); the late Mr. J. Palmer having likewise made his *debut* in the same piece. In this character, Mr. Bannister gave imitations, and was so happy as to meet with general applause, though naturally abashed at seeing Mr. Garrick in the house. By his imitations of Tenducci and Champnas he proved his abilities as a singer, and was soon after engaged at Ranelagh, Marybone Gardens, &c. when having increased his fame, he was at length engaged by Mr. Garrick, and made his first appearance at Drury Lane in Merlin, (Cymon). Being refused an increase of salary, to which he thought himself justly entitled, he went to Covent Garden in 1782, but returned to Drury Lane in 1785, which he deserted for the Royalty Theatre in 1787-8, and became the chief object of persecution during his attachment to Mr. Palmer. On the failure of the Royalty Theatre he quitted London, and performed at Norwich, Edinburgh, &c. Through the negotiation of his son, he was restor-

ed to the favour of the London managers, and is now a member of Drury Lane and the Haymarket. In this gentleman the actor and singer formerly combined; but in his present performances he only reminds us of what he *was*: still, however, he remains a cheerful witty companion, and a kind friend!

BANNISTER, (JOHN) actor, son of the preceding, was designed for the profession of a painter, for which, he discovered an early genius: but, inspired by the example of a father, and encouraged by Mr. Garrick, he resolved no longer to be a quiet painter of nature on canvas, but depict her with more animated colours on the stage. Accordingly he made his first appearance in Dick, (*The Apprentice*;) and from his success, procured an engagement at Drury Lane. Under the tuition of Mr. Garrick he performed juvenile characters in tragedy, but having attempted a new comic character, and meeting with success adequate to his wishes, he deserted the tragic muse, and became one of Thalia's best supporters. He was formerly a member of the Haymarket Theatre, but resigned his situation to Mr. Fawcett for the sake of country excursions. He succeeded the late Mr. Edwin in several of his characters, having, through the instructions of his wife, acquired the merit the professes as a singer.

BANNISTER, (Mrs.) maiden name *Harpur*, formerly actress, wife of Mr. Bannister, jun. and daughter of a mantua-maker in Bath, for which business she was intended, but discovering an early genius for music, she was put under the care of a master, and made her first appearance on the stage at the Haymarket in *Rosetta*. The succeeding winter she was engaged at Covent Garden, and for several seasons filled the first characters of the English opera, with credit to herself and pleasure to the town. During this her success, she married Mr. Bannister, and September 5, 1791, took her leave of the stage, filling, at present, the more amiable characters of a domestic wife and a tender mother.

BARCLAY, (Miss) actress, daughter of a clergyman, was early instructed in music, in which she acquired such a proficiency, that her friends suggested to her the stage. She made her first appearance in an oratorio, at the great theatre in the Haymarket, 1791, and being further instructed by a proper master, made her first appearance as an actress and singer the same year in a new opera, called "*Dido*," at Drury Lane, when, she acquitted herself so well, she procured an engagement. She was engaged the succeeding summer season at the Haymarket, on the secession of Mrs. Bannister; but, being offended at the part of a chorus singer being sent her, though it had been originally in the hands of Mrs. Bannister, a disagreement took place between her and the manager, which terminated in the lady's dismissal.

BARNARD, (Sir JOHN) was chosen one of the representatives in parliament for the City of London in 1722, which trust he continued to enjoy during six succeeding parliaments. His name we think essential to our Dramatic Biography, as in 1735, he moved for leave to bring in a bill to limit the number of playhouses, and to restrain the licentiousness of players, which was then increased to an amazing degree: the bill at this time miscarried. As a magistrate, he had long been watching for such information as would bring the actors at Goodman's-fields playhouse within the reach of the vagrant laws; but none was laid before him that he could, with prudence, act upon. At length, however, an opportunity offered, which he embraced: Mr. Henry Fielding, then a young barrister without practice, a dramatic poet, and a patriot, under the extreme pressure of necessity, had, in the year 1736, written a comedy, or a farce, we may call it either or both, intitled, "*Pasquin*," a dramatic satire on the times, and brought it on the stage of the little playhouse in the Haymarket; which being calculated to encourage popular clamour, and containing in it many reflections on the public councils, furnished reasons for bringing a bill

bill into the house of commons for prohibiting the acting of any interlude, tragedy, comedy, opera, play, farce, &c. without the authority of his majesty's letters-patent, or a licence from the lord-chamberlain. In this bill a clause was inserted on the motion of Sir John Barnard, by which it was made penal, even with any such patent or licence, to act or represent any such interlude, &c. in any part of Great Britain, except in the city of Westminster and such other places as his majesty, in person, should reside in. Before 1737, the year in which this bill was enacted into a law, the property of Goodman's-fields playhouse had passed into the hands of Mr. Henry Giffard, who, encouraged by a subscription, pulled it down; and, under the direction of Shephard, the architect, (the same who afterwards built Covent Garden Theatre) had erected a new one. This man, while the bill was depending, petitioned against it; and, in his printed case, represented the injury he was likely to sustain: all the specious arguments of the great sums he had expended on the purchase of the house, and rebuilding it, in scenes, clothes, &c. were urged with their utmost force, and his right to an equivalent stated; but all to no effect: the bill passed, and the statute is now part of the law of the land. It is true, an evasion of it was afterwards contrived by an advertisement of a concert; with a play given gratis, but that subterfuge was soon abandoned. The operation of this statute was two-fold: it subjected theatrical representations to a licence, and limited the number of playhouses.

BARRAT, (Mr.) actor, and for many years engaged at the Haymarket Theatre, where, from a peculiar manner, voice and appearance, he made the characters of Orator Munn, Crazy, &c. his own. He died in 1795.

BARRY, (SPRANGER) actor, was born in St. Warburgh's parish, Dublin, November 30, 1719. He was the son of an eminent silversmith of that city, who bred this his eldest to the business; but an easy intercourse with the theatre, with the solicitation of a

remarkable handsome person, fine voice, and pleasing address, soon obliterated all mechanical notions; and, after keeping up the farce of attending the counter two or three years, he commenced actor on the Irish boards in the year 1744, in the character of Othello, when he gave evident marks that he wanted nothing but stage practice to make him reach the top of his profession. The summer of 1742, he played in Cork; and acquired fresh laurels. Here it was first suggested to him by his relation and particular friend, the late Sir Edward Barry, to come over to England, as the spot most congenial to great abilities: however, before he made this essay, he returned to Dublin, and joined the company of that year, which stands remarkable in the Irish theatrical annals, for the best stage that perhaps ever was known at any period; boasting at once of the great names of Garrick, Barry, Sheridan, Quin, Woffington, and Cibber; there was scarce a play that these performers did not change parts in a kind of contention for public applause. The public, however, paid dear for this mental luxury, as the constant and extreme fulness of the house brought on colics and fevers, beside dislocations and other accidents, which terminated in several of their deaths; and it was then very common to say, one died of a Garrick, a Quin, or a Barry fever. In 1746, he came over to England, was engaged at Drury Lane, and the next year, the patent falling into Messrs. Garrick and Lacey's hands, took the lead as the principal performer at that house. Here Mr. Garrick and he frequently appeared in the same characters, and in a great measure divided the applause of the town; however, Barry, seeing an inferiority arising from the joint power exerted against him as actor and manager, quitted Drury Lane, and headed Covent Garden. Here his powers had full play; and our stage Milo entered the lists of competition against a man, which none hitherto durst approach. They played their principal characters against each other with various success, which

marked by many epigrams and bon mots of that day. In this contention they remained till the summer of 1758, when Barry, joining with Mr. Woodward, of Drury Lane, undertook an expedition to Ireland, where they built two elegant play-houses, one in Dublin, the other in Cork; and as joint managers exerted their respective abilities, with those of a very respectable company, part of which they brought over from England. However, after trying this scheme for some years, what with the expence of building, the great salaries and increase of performers, together with the uncertain returns of their theatres, they both found they had changed situations for the worse. Woodward making the best bargain he could with Barry, to be paid his share in annuities, set sail for England, engaged himself at Covent Garden, and in a very laughable prologue, restored himself to the public favour. Barry staid but a few seasons behind him, for both he and Mrs. Barry played in the summer of 1766; at the opera-house in the Haymarket, under Mr. Foote. Here it was Mrs. Barry made her first appearance on the London stage, in the character of Desdemona, in which she shewed such judgment, tenderness, and expression, that Garrick, who was then in the pit, declared her an actress of the first stamp; and soon after engaged her along with Mr. Barry at a very considerable salary. For further particulars of this lady, see *Crauford*. Mr. Barry, soon after, quitted Drury Lane for Covent Garden; when an hereditary gout (which occasionally attacked him from his earliest days) rendered his performances not only unfrequent, but imperfect: yet, even in this unfinished state of his powers, cramped with aches, and bowed down with infirmity, he gave an affecting picture of what he once was. He died Jan. 10, 1777.

BARRYMORE, (Mr.) actor, was born in Taunton, and placed by his father in a counting-house: conceiving an early passion for the stage, he changed his name from *Blewit* to the above, and joined a theatrical company in the West of England.

Having been seen and approved of by the late Mr. Colman, at Brighton, he was accordingly engaged for the Haymarket, and intended for a vocal performer; but the engagement was afterwards broken on the manager's part. He applied, but in vain, to the managers of Drury Lane; at last, the loss of Mr. Dubellamy, prompted them to give him an appearance, and he came out in Young Meadows, (*Love in a Village*). After which, he occasionally performed in tragedy, comedy, opera, &c. On the departure of Mr. Farren to the rival theatre, he appeared in characters of more consequence. One night, at a very short notice, he offered to read the character of Charles Oakley, (*Jealous Wife*) in consequence of the sudden indisposition of Mr. Bannister, jun. the intended representative. The apology having been made to the audience, and accepted, he began with the part in his hand, but, during the second act, put it into his pocket, and went through the character to the great astonishment of all present, who testified their pleasure with flattering applause. He now married a lady in Bloomsbury, and the additional favour he acquired with the public, was justly attended with an increase of salary. On the death of Mr. Brereton, and the departure of Mr. Palmer to the Royalty Theatre, he gained further opportunities of advancing himself, and on the death of Mr. Palmer, &c. has, by due attention and unremitting industry, insured himself a permanent situation in both Drury Lane and the Haymarket.

BARTHELEMON, (F. H.) composer, resident at Kennington. He has composed music for several little pieces, particularly the "*Maid of the Oaks*," the overture of which, was a composition of sweet pastoral simplicity, which gave general satisfaction; but disgusted with the false promises of managers, he declined his further assistance to the stage. He was engaged with his family at the Rotunda, Dublin, about the year 1784, when he gave Mr. Mountain (the present leader of the band at Covent Garden) some private instructions, and which
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He continued to do on Mr. Mountain's visiting London. Mrs. Barthelemon and her daughter have sung in concerts; the former assisted Dr. Arnold in his burlettas at Marybone Gardens. Both these ladies have a taste for composition; lately were published Hymns and Anthems for the Asylum and Magdalen Chapels, &c. composed by Mrs. Barthelemon, which are superior to the generality of female productions.

BASTAR, (Mrs.) maiden name *Green*, actress, is the daughter of a gentleman who holds a situation under government, and wife of a respectable tradesman in the Strand. She was educated at a convent in France, and for some time instructed ladies in music, vocal and instrumental. Having performed at several private theatres with flattering applause, (and indeed the applause of private theatres is in general *flattering*) she formed the resolution of attempting the public boards; induced, perhaps, by the example of a sister, who is now a successful actress on the American stage. She made her first appearance at Covent Garden in *Don Carlos*. (Duenna) for the benefit of the Bayswater General Lying-in Hospital, June 13, 1800; her services having been readily accepted on account of the then scarcity of performers. In consequence of her success and strong recommendation, she was engaged by Mr. Harris. During the summer, she improved herself at Norwich and Yarmouth, and afterwards made her second, and we may add regular appearance at Covent Garden, in *Patrick*, (Poor Soldier) Sep. 22, 1800.

BATE, Rev. (H.) See *Dudley*.

BATES, (Mr.) actor and member of Drury Lane company, but resigned his situation to assist the late Mr. Palmer in the Royalty Theatre scheme, for which he furnished several pantomimes, having much ingenuity in that way, and was frequently, the *motley* hero of Welklose Square. On the close of the Royalty, he wisely returned to his former station. He afterwards went to America: his wife, who was an actress at Drury Lane, died lately in great distress.

BEARD, (JOHN) actor and one of the proprietors of Covent Garden, where he was acting manager, and celebrated both as a singer and performer. He was bred up in the King's Chapel, and was one of the singers in the Duke of Chandos Chapel, at Cannons, where he performed in an oratorio composed by Mr. Handel. His first appearance on the stage was at Drury Lane, Aug. 30, 1737, in the character of Sir John Loverule, (Devil to Pay). In 1738-9, he married the only daughter of James Earl of Waldegrave, widow of Lord Edward Herbert, and on her death, which happened fourteen years afterwards, erected to her memory a handsome pyramidal monument, expressive of his love and sorrow. He afterwards married the daughter of Mr. Rich, who was likewise patentee of Covent Garden, and by whose death, he was in affluent circumstances. He quitted the stage on his first marriage for a few years, and afterwards returned to Drury Lane, and in 1744, went to Covent Garden, where he remained four seasons. He then engaged with Mr. Garrick, and continued with him till 1759; when, on his second marriage, he was engaged at Covent Garden, and on the death of his father-in-law, became one of the proprietors. His first appearance at that time was in *Macheath*, Oct. 10, 1759, *Polly* by Miss Brent, and the opera ran fifty-two nights. During his management in February 1763, the following serious riot took place: The opera of *Artaxerxes* being advertised to be performed at the Theatre in Covent Garden, the first time for this season, with notice, that nothing under the full price could be taken, the audience, in consequence thereof, would not suffer it to begin, until Mr. Beard came upon the stage, and gave them a categorical answer, Yes, or No, concerning half-prices. From six in the evening, until past nine, there were several messages and speeches passed, but none that the audience thought satisfactory: One gentleman in the pit, declared that the actors ought to submit in this to the town, more especially, as they had lately a precedent in Mr. Garrick, the

the greatest theatrical genius. For want of this point being determined, at about half an hour past nine, the audience grew so exasperated, that the benches of the second gallery, the fore part of it, the seats in the boxes, the glasses, and every thing else that they could come at, were pulled to pieces. The stage was crowded with the audience that left the boxes and pit. The damages amounted to some hundred pounds, and some of the people belonging to the house were very much hurt. In 1767, he was engaged in a literary contest with Dr. Shebbeare, for having rejected a comedy of his. In 1768, he retired from the stage on account of the loss of his hearing, and died Feb. 5, 1791, aged 75, at Hampton, Middlesex, where he resided after his retirement. He left legacies to the amount of 3000*l*. He gave 100*l*. to the fund for decayed performers, and to Mr. Hull, his intimate friend and acquaintance, 50*l*. to buy a ring in memory of him. His remains were deposited in the vault of the church at Hampton.

BECKINGHAM, (CHARLES) dramatist, was the son of a linen-draper in Fleet Street, and received his education under Dr. Smith at the Merchant Taylor's School; he produced two tragedies, which were represented on the stage before the author had well completed his twentieth year, viz. "Scipio Africanus," 1718, and "Henry IV of France," 1720. On the author's benefit for the first, Dr. Smith gave his boys a holiday, that such as pleased, might pay their compliments to their school-fellow on that occasion.

BELLAMY, (GEORGE ANNE) formerly a celebrated actress, who has perpetuated her name by the publication of her life in 1784. Her mother was the daughter of an eminent farmer and hop-planter at Maidstone, whose name was Seal. He was one of the people called Quakers, and grew so opulent, as to be enabled to purchase an estate at Tunbridge Wells, called Mount Sion. Dying young and intestate, his whole fortune fell into the hands of his widow, who

married a second husband named Busby; a man of *supposed* property, but, in fact, so involved in debt, that Mrs. Busby, not having taken the necessary precautions to secure a maintenance for herself and daughter, was left destitute of support. Before this sad reverse of fortune she had furnished her houses on Mount Sion, and let them, during the season, to persons of the first distinction. One of those who occasionally occupied the houses was Mrs. Godfrey, sister to the great Duke of Marlborough, who contracted such a friendship for Mrs. Busby and her daughter, that she offered to bring up the latter in every respect like her own daughter. This offer, though declined at first in the prosperous circumstances of Mrs. Busby, was now gratefully accepted. Mrs. Godfrey accordingly placed Miss Seal, with her own daughter, at a boarding-school in Queen Square. Here she remained till the age of fourteen, when she unfortunately attracted the notice of Lord Tyrawley who accidentally met with her while upon a visit. Young and inexperienced as she was, his Lordship soon persuaded her to elope from school, and to give up every hope from the protection of her kind patrons. Lord Tyrawley carried his fair prize to his own apartments in Somerset-house, where she was treated with the same respect as if she had been really Lady Tyrawley; a name which he had frequently promised, before her elopement, to confer upon her, and he still continued to assure her that he would fulfil his engagement. She assumed his name, and lived with him for several months, till his lordship was ordered to join his regiment in Ireland, where, upon his arrival, he found his estates so involved by the management of his steward, that nothing could retrieve his affairs but an advantageous marriage. With this view he paid his addresses to Lady Mary Stewart, daughter of the Earl of Blessington, whose fortune was reputed to be 30,000*l*. and who, though not handsome, had a genteel person and most engaging disposition. During the courtship, the Earl of Blessington,

sington, having heard much of the connection between his intended son-in-law and Miss Seal (then called Lady Tyrawley) wrote to the latter to desire information concerning the nature of that connection, at the same time explaining the motives of his request. This letter was received by Miss Seal, just after her recovery from her first lying-in of a son. In the violence of her resentment she enclosed Lord Blessington every letter she had received from her lover. Among these was one she had just received by the same post, and which she sent unopened. In this letter, Lord Tyrawley, after explaining the necessity of his marriage, added, that "he should stay no longer with his intended wife, than was necessary to receive her fortune, when he would immediately fly on the wings of love to share it with her; that he had made choice of Lady Mary Stewart, who was both ugly and foolish, in preference to one with an equal fortune, who was beautiful and sensible, lest an union with a more agreeable person might be the means of decreasing his affection for her, &c. &c." Lord Blessington, highly irritated on the perusal of this letter, instantly forbade his daughter ever to see or write again to her perfidious lover. But his injunction came too late; they had been already privately married. Lord Tyrawley, however, was disappointed of his expected fortune; his mistress renounced her connection with him; a separation from his lady ensued; and his lordship, the disappointed victim of his duplicity, was sent, at his own solicitation, in a public character to Lisbon. On her separation from Lord Tyrawley, Miss Seal embraced the theatrical profession, and going over to Ireland, performed the first characters there, for several years, with some reputation. But a disagreement arising between the proprietors of the theatre and herself, she, on a sudden, took the strange resolution of embarking for Portugal, in order to renew her intimacy with Lord Tyrawley. His lordship, who had previously sent her many pressing, but hitherto ineffectual invitations, had lately forborne

them. He now received her with open arms; but having recently formed a connection with a Portuguese lady, a circumstance of which he did not care to inform Miss Seal, he placed the latter in the house of an English merchant. In this family she became acquainted with Capt. Bellamy, who having in vain solicited her to accept his hand, and suspecting that her refusal was occasioned by a secret partiality for Lord Tyrawley, who likewise visited at the same house, informed her of his lordship's connection with Donna Anna. Rage accordingly supplied the place of affection; she immediately married the captain, and set sail with him for Ireland. After the arrival of Capt. Bellamy and his new married lady at the place of their destination, our heroine was born, on St. George's Day, 1733, some months too soon for the captain to claim any degree of consanguinity to her. Her mother had so carefully concealed her pregnancy and connection with Lord Tyrawley from her husband, that he had not entertained the least suspicion of her incontinence. Her birth, however, discovered the whole, and so exasperated was the captain at her duplicity that he immediately left the kingdom, and never after either saw or corresponded with her. Lord Tyrawley though greatly displeased at Miss Seal's sudden departure from Lisbon, wrote to his adjutant in Ireland, to request, if she proved pregnant in time, to consider the child as his, and to take care of it as soon as born, without, if possible, suffering the mother to see it: for his lordship did not conceive her connection with Capt. Bellamy to be of an honourable nature. Accordingly, our apologist was put out to nurse till she was two years old; and, at the age of four, was placed, for her education, at a convent at Boulogne, where she continued till she was eleven. On being ordered home, a Mr. Du Vall, who had been a domestic of his lordship's, but now lived in St. James's Street, was directed to meet her at Dover; and with him she resided till his lordship's return from Portugal, when he received her in the most parental manner,

manner, and soon took her to a little box he had hired in Bushy Park. Here she was introduced to all his visitors, who were chiefly the witty and the gay; and who, the more effectually to please Lord Tyrawley, were lavish in their praises of his daughter, and very early tainted her mind with the pernicious influence of flattery. His Lordship being soon after appointed Ambassador to Russia, she was left under the care of a lady of quality, with an annual allowance of 100*l*. and under an express injunction not to see her mother. The latter, however, who had married again, and whose husband, after stripping her of every thing valuable, had deserted her, prevailed upon her daughter to quit her kind protectress, and live with her. In consequence of this, the ample allowance, which had been her mother's inducement to this imprudent step, was withdrawn, and Miss Bellamy was renounced by her father. Soon after, Mr. Rich, of Covent Garden Theatre, having by accident heard her repeat some passages in Othello, engaged her as a performer. She had perfected herself in the characters of Monimia and Athenais, and the former was fixed on for her first appearance. Mr. Quin, when she was introduced to him, and who governed the theatre with a rod of iron, while Mr. Rich, though proprietor, was through his indolence a meer cypher, insisted on the impropriety of a *child's* attempting a character of such importance, and recommended to her to play *Serina* instead of *Monimia*. Rich, however, persevered in bringing her forward in her chosen character. A rehearsal was called, when the fair adventurer was treated by the company with sovereign contempt. Mr. Quin, who was to play Chamont, was absent, Mr. Hale mumbled over Castalio, and Mr. Ryan whistled Polydore; but as she had the opportunity of seeing the piece performed at Drury Lane Theatre the night before her appearance, it gave her a sufficient knowledge of the *business* of the play. Her performance met with universal approbation, and the congratulations of Quin, &c. while Rich expressed as

much triumph as he usually did on the success of one of his darling pantomimes. Having thus happily commenced her theatrical career, she had the good fortune to acquire the patronage of the first ladies of distinction; and, at the same time, had among the gentlemen, many professed admirers, among whom was Lord Byron; but as she would listen to nothing but marriage and a coach, his lordship chagrined at her rejecting his own terms, contrived a plan to be revenged; in consequence of which the Earl of ———, a friend of his lordship's, called, one Sunday evening, to inform her, that Miss B———, an intimate of her's, was in a coach, at the bottom of Southampton Street, and wished to speak to her; when, on going to the coach door, without hat or gloves, she was suddenly hoisted into it by his lordship, and carried off as fast as the horses could gallop. When a little recovered from her astonishment, which at first had deprived her of utterance, she gave free vent to her reproaches. The coach soon stopt in a lonely place at the top of North Audley Street, fronting the fields; Oxford Street, at that time, not extending so far as it does at present. Here the earl got out, and took her into his house. He then left her, as he said, to prepare a lodging for her, which he had already seen at a mantua-maker's in Broad Street, Carnaby Market. He soon returned; and with him came the person she least expected to see—her own brother. She instantly flew into his arms, but was repulsed so violently, that she fell to the ground. The shock of such a repulse from a brother, in the moment in which she hoped to find him her protector, deprived her of her senses. On her return to sensibility, the only object that appeared, was an old female servant, who told her that she had orders to convey her to the lodgings that had been prepared for her. From this old woman she learned, that her brother had bestowed manual chastisement upon the earl; but that, as he seemed to suppose that she had consented to the elopement, he had declared he would never see her more.

more. The woman added, that he had threatened the earl and his associate with a prosecution, which had so terrified her master, that he gave orders to have her removed out of the house as soon as possible, as her being found there might make against him. This elopement having been misrepresented in the newspapers, she wrote her mother a true account, in hopes to retrieve her favour; but Mrs. Bellamy, at the instigation of a wicked female relation, who lived with her, returned her daughter's letter unopened. Thus abandoned by her mother, and too much depressed by public scandal to attempt a reinstatement in the theatrical line, the anguish of her mind brought on a fever, that had nearly proved fatal, but of which her youth and constitution at length got the better. On her recovery, she paid a visit to a female relation of her mother's, named Clarke, at Braintree, in Essex, whose family being quakers, it was probable, had not heard of her disgrace; and here she met with a very cordial reception. The remains of recent illness would have appeared a sufficient motive for this visit, had it not been supposed likewise, that she came to claim a legacy of 300*l.* that had been left to her by a sister of Mrs. Clarke's, on condition that she never went upon the stage, and which they paid her immediately, without enquiring whether she had forfeited it. The famous Zachary Moore, who from possessing an estate of 25,000*l.* a year, was reduced, by his extravagance, at the age of forty, to the necessity of accepting an ensigncy in a regiment at Gibraltar, happened to be on a visit in that neighbourhood, and unfortunately discovered that this picture of sainted simplicity was no less a personage than Miss Bellamy, the celebrated actress. This discovery put a period to her sojourning with her Quaker relations. From Clarke-Hall she repaired to Ingatestone, in order to visit Miss White, another quaker relation; whose family happening then to be at the yearly meeting at London, she procured admittance into the house of a Roman Catholic farmer, near

the town, with whom she boarded for some time. Her account of her residence here, and of the unexpected sight of her mother, has the pleasing air of romance, with the interesting charms of truth. All the letters which she had sent to her mother had been unanswered; for they had all been intercepted by the wicked relation before-mentioned; whose death produced this discovery, and terminated in a reconciliation between Mrs. Bellamy and her daughter. On her return to town [1745] she was engaged by Mr. Sheridan, to accompany him as a theatrical recruit to Ireland. On her arrival there, she was acknowledged by Mrs. O'Hara, Lord Tyrawley's sister, as her niece; and she was introduced, in course, into the first circles in Dublin. Here she continued for two seasons; and became acquainted with a Mr. Crump, on whose account, in the sequel, she suffered much persecution. On her return to England, she was again engaged at Covent Garden Theatre, and by the kind interposition of Mr. Quin, reconciled to Lord Tyrawley. This, in the sequel, terminated in another elopement from this theatre; for his lordship being extremely urgent with her to marry Mr. Crump, she suffered herself one evening to be carried off from the theatre by Mr. Metham, while the audience were waiting for her appearance in the character of Lady Fanciful, in the fifth act of the Provoked Wife.---In this part of her narrative she relates a laughable incident, that happened at a rehearsal of Coriolanus, while it was preparing for the benefit of Thomson's sisters. Mr. Quin's pronunciation was of the old school. In this Mr. Garrick had made an alteration. The one pronounced the letter *a* open; the other sounded it like an *e*; which occasioned the following ludicrous mistake. In the piece, when the Roman Ladies come in procession to solicit Coriolanus to return to Rome, they are attended by the tribunes. And the centurions of the Volscian army bearing *fascis*, their ensigns of authority, they are ordered by the hero (the part of which was played by Mr. Quin) to lower

them as a token of respect. But the men who personated the centurions, imagining, through Mr. Quin's mode of pronunciation, that he said their *faces*, instead of their *fasces*, all bowed their heads together.---Mr. Metham hired an elegant house for her at York, where in a few months she was delivered of a son. In the ensuing season she was again engaged at Covent Garden Theatre; and soon after effected another reconciliation with Lord Tyrawley. By a deception of Mr. Lacy, she was engaged the season after at Drury Lane; and, in a subsequent one, again at Covent Garden. Her connection with Mr. Metham did not prove permanent, through jealousy on his part, and resentment on hers. She vowed never to live with him again, either as mistress or wife; and, though he would fain have purchased a reconciliation by making her the latter, she continued inflexible in her resolution. She determined, moreover, never to form a connection with any other man; but, through circumstances of persuasion and deception, was induced to listen to the proposals of Mr. Calcraft; though she declared him a man it was not in her power to love. With this gentleman she lived about nine years and a half; but a connection, in which, according to her own account, her extravagance was boundless, and his meanness insupportable, could not be permanent. She next married, as she thought, Mr. Digges, the player, in Ireland. Her debts at this time amounted to 10,300*l.* about 6,000*l.* of which, she said, was expended in Mr. Calcraft's house-keeping. Here it will be sufficient to observe, without following our heroine through her excursions to the continent, and her subsequent engagements at the theatres, both in London and Dublin, that as Mr. Calcraft refused to perform his promise of discharging her debts, they continued ever after to involve her in inextricable difficulties, and frequent arrests; till, at last, she was obliged to take lodgings under the name of West, at Walcot Place, Lambeth, and to be even tempted to put a period to her existence. A kind of fatality,

indeed, seemed ever to pursue this lady; for among other untoward circumstances of her life, it must not be forgotten, that a fortune of several thousand pounds was left to her by a Mr. Sykes, who died in France; but of which she was deprived by the villainy of his servant, who absconded with his will and effects; that having incurred the displeasure of Mr. Colman, by refusing (with some other performers) to sign an approbation of his conduct, as acting manager of Covent Garden Theatre, during his dispute with Messrs. Harris and Rutherford, she was finally discharged from that theatre; and that Mr. Woodward, the actor, having boarded some time with her, at Strand-on-the-Green, after the dissolution of her connection with Mr. Digges, (who, like Mr. Calcraft, it seems, was discovered to have a wife) he left her, in 1777, all his plate, jewels, and a reversion, on the death of his brother, of 700*l.* the whole of which, except 59*l.* she lost through the chicanery of the law. She took her leave of the stage in 1784. The managers of Drury Lane having generously granted her a benefit, at the request of her friends--the play was *Braganza*; and Mrs. Yates appeared, on the occasion, in the character of the Dutchess. She died February 16, 1788.

BENSLEY, (Mr.) actor, now retired, was an officer in the marines, previous to which, it is said, he attempted the stage. During his military life, he performed in private plays, which were got up by the officers for their own amusement. He served in North America, and on the conclusion of the peace, returned to England, and having been strongly recommended to Mr. Garrick, procured an Engagement. His first appearance at Drury Lane was in *Pierre*, (Venice Preserved) 1765; when he was supported by a large body of his brother officers. He then engaged at Covent Garden, where, on the death of Messrs. Powell and Holland, he became a more conspicuous performer. Afterwards he returned to Drury Lane and retired from the stage in 1796.

BENSON

BENSON, (Mr.) actor, and author of two dramatic trifles, "Britain's Glory; or, A Trip to Portsmouth," 1794; and "Love and Money; or, The Fair Caledonian," 1795, was in several provincial companies, where he was esteemed a *hero*, particularly at Windsor. Having married the sister of Mrs. S. Kemble, he procured an Engagement at Drury Lane, and a summer one at the Haymarket. He rendered himself exceedingly useful, by being a ready substitute in case of sudden indisposition, and willing to undertake any character in comedy, tragedy, &c. Being afflicted with a brain fever, he threw himself out of a garret-window in Brydges Street, Covent Garden, where he lodged, about 3 o'clock in the morning, May 20, 1796, and dashed his brains out. It is said, he first attempted to get out of the two pair of stairs window.

BENTLEY, (RICHARD), dramatist, was the son of Dr. Bentley, a great critic. He produced a comedy, called "The Wishes," 1761; and a tragedy, called "Philodamus," 1767. He died Oct. 23, 1780: and an opera called "The Prophet," which he left in the hands of Mr. Harris, was acted in 1788. Though his literary abilities were considerable, his dramatic writings were unsuccessful.

BERNARD, (Mr.) actor, born in Portsmouth. His father was a German, and afterwards a lieutenant on board a man of war. The son was intended for the navy, but as the services of his father had been unrewarded, he was placed as a superintendant in a shop, and, therefore, resolved to go on board some vessel, either at Plymouth, or Bristol; when meeting with a theatrical company, he accidentally became a performer under an assumed name. A favourable report of his talents procured him an engagement at Norwich, where he married Miss Roberts, the then heroine of the company. He now gradually advanced in reputation and profit, and became proprietor and manager of the Plymouth Theatre. He made his first appearance at Covent Garden in *Archer*, (*Beaux Stratagem*), 1787.

BERNARD, (Mrs.) maiden name *Roberts*, wife of the preceding. She accompanied her husband to Dublin, and performed at the Little Theatre, Capel Street, during the management of two unsuccessful adventurers, about the year 1780. She acquired considerable fame in *Lucy*, (*Beggars Opera*). She sustained the station of heroine in several country companies, and succeeded Mrs. Siddons at the Bath Theatre. Her first appearance at Covent Garden was the same night of her husband's, (Mrs. Sullen), though she was previously announced for *Lady Randolph*.

BETTERTON, (THOMAS), dramatist and actor, was born in Tot-hill Street, Westminster; and, after having left school, is said to have been put an apprentice to a bookseller. It is supposed he made his first appearance on the stage about the year 1657, at the opera-house, in *Charter House Volume*, under the direction of Sir William Davenant. He went over to Paris to take a view of the French scenery, and on his return, made such improvements, as added greatly to the lustre of the English stage. About the beginning of the eighteenth century, (on which account we introduce his name in our volume), his patrons opened a subscription for building a theatre in the Haymarket, which was finished in 1706. Betterton, however, being now upwards of seventy years of age, resigned the management of it to Sir John Vanbrugh and Mr. Congreve. In the spring of 1709, a benefit, which was then an uncommon favour, was granted to him on account of his infirmities, and some embarrassments. The play was "Love for Love;" he performed *Valentine*, and Mrs. *Bracegirdle*, and Mrs. *Barry*, who were actresses of celebrity, though they had retired from the stage, appeared on this occasion, in the characters of *Angelica*, and *Frail*. When the play was over, these two ladies led on Betterton, and Mrs. *Barry* spoke an appropriate address, written by Mr. *Rowe*. By this benefit he got 500*l.* and a promise was given him that the favour should be annually repeated: but he

only lived to have one more; for being sorely afflicted with the gout, and having submitted to external applications, in order to enable him to appear occasionally on the stage, the distemper flew into his head, and he died April 28, 1710. He was interred in Westminster Abbey. He revised several pieces, which were published with his alterations, and wrote a comedy called "The Woman made a Justice."

BETTERTON, (THOMAS), actor, is said to be a native of Ireland, which stage he has often visited. In 1793, he was with Mr. Daly, and conceiving that the manager's conduct had been injurious to him, made a complaint to the audience on the stage. Mr. and Mrs. Daly, after a temporary retirement, were to re-appear before the public the succeeding week, in *Oakley* and *Mrs. Oakley, (Jealous Wife)*. The manager, as is usual in those cases, was called upon for an explanation, and Mr. Daly's vindication, was both accepted and approved of. He has been with his daughter at Bath; and, previous to their Engagement at Covent Garden, at York, where Miss Betterton was introduced by a grand preparatory puff. The father's first appearance at Covent Garden was in *Belcour, (West Indian)*, Oct. 21, 1797. The daughter's in *Elwina, (Percy)* Oct. 12. This lady was married in 1800, to Mr. Glover of Birmingham, and was ridiculously announced in the play-bills afterwards, "*Late Miss Betterton, vice Mrs. Glover.*"

BEVERLEY, (Mr.) actor, is a native of Hull, in Yorkshire, and has been in several country companies. He opened a theatre at Sheerness, in conjunction with Mr. Russel of Margate, and late of Drury Lane; but the scheme was unsuccessful. He married a sister of Miss Chapman, and, through her interest, procured an engagement at Covent Garden, where he appeared for the first time, Oct. 1, 1800, in *David, (The Rivals)*.

BICKERSTAFFE, (ISAAC), dramatist, was a native of Ireland. He was an officer of marines, and a successful writer for the stage; but

was obliged to take refuge abroad; leaving behind him a disgraceful name. His pieces are "*Leucothea*," dramatic Poem, 1756; "*Thomas and Sally*; or, *The Sailors Return*," burletta, 1760; "*Love in a Village*," 1762; "*The Maid of the Mill*," 1765; "*Daphne and Amintor*," 1765, operas; "*Plain Dealer*," comedy, altered from Wicherly, 1766; "*Love in the City*," opera, 1767, reduced to an afterpiece; called "*The Romp*," 1767; "*Lionel and Clarissa*," opera, 1768; "*Royal Garland*," interlude 1768, "*Absent Man*," farce, 1768; "*Padlock*," musical entertainment, which was falsely ascribed to Mr. Dibdin, 1768; "*The Hypocrite*," comedy, 1768; "*Ephesian Matron*," burletta, 1769; "*Dr. Last in his Chariot*," comedy, 1769; "*The Captive*," opera, 1769; "*'Tis Well its no Worse*," comedy, 1770; "*The Recruiting Serjeant*," burletta, 1770; "*He would if he could*; or, *An Old Fool worse than any*," burletta, 1771; and "*The Sultan*," 1787.

BIGGS, (JAMES) actor, was born in Suffolk; his father being a country manager he commenced performer when very young, and his theatrical abilities recommended him to the Bath managers; he became a favourite there; and was, consequently, engaged at Drury Lane, where he made his first appearance, Sept. 27, 1798, in *Ralph (Maid of the Mill)*; but he did not live to exert his powers, unquestionably original, on London boards, for he died the same year, Dec. 9.

BIGGS, (ANNE) actress, sister of the preceding, was born at Debenham in Suffolk, 1775; like her brother she entered the theatrical list when very young. She performed at Bath and Bristol in 1796, and at Birmingham, Plymouth, &c. Her first appearance at Drury Lane was in the "*Irish Widow*," 1797, where she continues to hold a respectable situation.

BILLINGTON, (Mrs.) actress and singer, maiden name *Weichsell*. Her father was a German musician, and her mother a celebrated singer at Vauxhall: the daughter's first introduction to the public was at the Haymarket

Haymarket Theatre, in a concert, for the benefit of Mrs. Weichsell; after which, she officiated at many private and public concerts. About 1782, she married Mr. Billington, and applied her mind to the stage. Accordingly she engaged with Mr. Daly, the Dublin manager, and her husband, likewise, for the orchestra. Her reception was favourable, though she frequently performed to empty benches. She left Mr. Daly, and went to Capel Street Theatre; but soon after, returned to Smock Alley. Her recommendations to Mr. Harris were so great, that she made her first appearance at Covent Garden, by command of their majesties, in *Rosetta*, (*Love in a Village*) Feb. 13, 1786, and, gradually, acquired the reputation of a first rate singer. In 1794, she made the tour of Italy, where she received the most distinguished honours. Before her departure, some needy scribbler gave the public her life; but, like the "*Memoirs of Mrs. Baddeley*," it was justly consigned to oblivion. The death of Mr. Billington, took place during his wife's tour abroad, and she was said to be afterwards married to a Venician nobleman. She has, however, returned suddenly to London, and it is expected that she will shortly make her re-appearance on the English stage.

BIRCH, (SAMUEL) dramatist, is a pastry-cook in Cornhill, and deputy of Cornhill Ward. His dramatic works are "*The Mariners*," acted 1793; "*The Packet Boat*," acted 1794; "*The Adopted Child*," 1795; "*The Smugglers*," 1796; "*Fast Asleep*," 1797; condemned, *to wake no more!* These are all musical entertainments, and except the last, were produced on benefit nights. As the author generously takes a considerable number of tickets on the occasion, he always finds some eminent performer ready and willing to accept his services.

BLANCHARD, (THOMAS) actor, being of theatrical parentage, was brought up to the stage from his infancy, and introduced to the public in juvenile characters. His *many* re-

presentations were at Plymouth, Exeter, &c. and his abilities soon recommended him to the Bath managers, where he became a favourite performer. He here married Miss Wright, formerly, of Drury Lane Theatre. In 1787, he accepted an engagement, which had been repeatedly offered, at Covent Garden, and his first appearance on this stage was in *Hodge*, (*Love in a Village*). He acquired considerable fame; but an unfortunate attachment to the bottle, deprived him of this and other situations, and he was, at length, obliged to accept of an engagement at the Circus. Being invited to Edinburgh, the manager Mr. S. Kemble, was determined to keep him, if possible, sober, till the first night was over. He accordingly brought him home to dinner, and leaving a proper allowance of wine before him took his usual nap; but Tom, having finished his pint of Port, made free with a bottle of brandy on the side-board. The manager awoke, found his guest insensible, and was obliged to dismiss an overflowing house! This unfortunate, but excellent comedian, finished his days in Dublin.

BLANCHARD, (WILLIAM) actor, is a native of York, born in 1769, where his uncle is an eminent printer, and proprietor of a newspaper, to whom the nephew was apprenticed. At the age of seventeen, he left his uncle, and, under an assumed name, joined a company of comedians, when his success was so great, that he resumed his own name, and became a theatrical hero. In 1793, he was engaged by the manager of Norwich. His first appearance in London was at Covent Garden, Oct. 1, 1800, when he performed in both play and farce—*Acres*, (*Rivals*), and *Crack*, (*Turnpike Gate*). He is a married man, with a family.

BLAND, (Mr.) actor, brother to Mrs. Jordan, (which see); he was in St. Patrick's choir, Dublin, but left that kingdom on his sister's departure from the Irish stage. He became actor in the country, and made his first appearance at Drury Lane, in *Sebastian*, (*Twelfth Night*), Feb. 10, 1790.

1790. He married Miss Romanzini, of the same theatre, and was a member of the Haymarket company. In consequence of a separation from his wife, he retired from the London boards, and, occasionally, performs at provincial theatres.

BLAND, (Mrs.) maiden name *Romanzini*, actress, is daughter of a Jewess, and was articled to the Royal Circus, having, while young, discovered a fine voice. She, gradually, acquired fame, and soon became the greatest favourite of the place. On the expiration of her articles, she aspired to a *regular* stage, and was engaged by the Dublin manager, where she was well received, though not always brought forward in those characters, which were most adapted to her abilities. She succeeded Mrs. Wroughton in Drury Lane, and soon became a favourite with the public. The succeeding summer season, she was employed at Liverpool; but was afterwards engaged for that period by Mr. Colman. This lady, both as actress and singer, has given much pleasure; but an unfortunate malady, occasioned by the accidental loss of a child, has lately deprived the public of her performances.

ROADEN, (JAMES) dramatist, is a student in the temple, and was born in the West of England. He wrote "*Osmyn and Daraxa*," a musical entertainment, 1793; "*Fountainville Forest*," a tragedy, 1794; "*The Secret Tribunal*," a tragedy, 1795; "*The Italian Monk*," a musical drama, 1797; "*Cambro Britoni*," a musical drama, 1798; and "*Aurelio and Miranda*," drama, 1799. His Plays are generally founded on popular romances. This gentleman was the first who attacked the MSS. which were imposed upon the public as Shakespeare's, and in a spirited and well written pamphlet, 1796, anticipated the most considerable remarks that were afterwards made by Mr. Malone, in a voluminous work on the same subject.

BODENS, (CHARLES), author of a comedy, called "*The Modish Couple*," 1732: which was reduced to an afterpiece, and acted for Mrs.

Yates's benefit, 1760, under the title of "*Marriage à la mode*." He had a commission in the foot guards, and, for many years, was one of the gentlemen ushers to George II.

BOLOGNA, (Sen. and Jun.) actors of pantomime, to which the whole family have been brought up. Mr. Bologna, jun. is the chief support of the Circus, where he has long practised. He is at present, the *molley hero* of Covent Garden.

BOND, (WILLIAM) altered and revised a play written by a gentleman deceased, called "*The Tuscan Treaty; or, Tarquin's Overthrow*," 1733. Mr. Hill gave him his tragedy of "*Zara*," which, having been offered to the managers of both theatres, and delayed for two years, was acted at the Great-Room in York-buildings, for the benefit of Mr. Bond, who, himself, represented Lusignan; but, being in a very weak state, he fainted on the stage, was carried home in his chair, and died next morning, 1735.

BOOTH, (BARTON) actor, who chiefly excelled in tragedy, was born in the county palatine of Lancaster, 1681. He was put to Westminster-school at the age of nine years, where he soon discovered an excellent genius. His first theatrical attempt was in a Latin play at school, which gained him universal applause, and gave him an inclination for the stage. He was intended for the church; but at the age of seventeen, when about to be sent to the University, he eloped from school, and went over to Ireland with Mr. Ashbury, then master of the company at Dublin. Here he was soon distinguished by his theatrical abilities, and after a stay of three seasons, he returned to England, and was recommended to Mr. Betterton. His first character on the English stage was *Maximus*, in the tragedy of "*Valentinian*;" in this and other parts he acquired considerable fame, which was afterwards stamped by his performance in the tragedy of "*Cato*," which was brought on the stage in 1712. His reputation procured him a share in the management of the theatre, and a new licence being procured, his name was added to those

those of Cibber, Wilkes, and Dogget; but the last gentleman was so chagrined at the addition, that he threw up his share. He was now in the highest reputation as an actor; but his health beginning to decline, though only in the thirty-third year of his age, he could not perform as often as usual, and, consequently, when he did, he drew crowded audiences. He died of a complication of distempers, May 10, 1733.

BOOTH, (Mrs.) actress, has, for some time, filled the characters of trifling old women, at Drury Lane and the Haymarket. Her husband, who is a tailor, is employed at the former house.

BOWDEN, (W.) actor, was born in Manchester, where he was put an apprentice to a cotton manufactory. After he had served his apprenticeship, he set up business for himself; but, not meeting with the expected success, and having at an early age discovered an excellent voice and taste for music, agreeable to the advice of his friends, he attempted the stage, and made his first appearance on London boards, having in 1787, procured an engagement for three years from Mr. Harris, who was then in want of a deep tenor singer. His voice goes down to B. and rises nearly as far as E; his tones are manly and natural. The character he chose for his debut was Robinhood.

BRACEGIRDLE, (Mrs.) actress, who had retired from the stage about thirty years before Mr. Garrick's first appearance, and, at that time, was visited by many persons of condition and taste, from whom, she heard the most extravagant account of this young performer's merit. Colley Cibber, however, with whom she happened to have a conversation, after Garrick's performance of Bayes, (Rehearsal), spoke of him with affected derogation: saying, "He was well enough, but not superior to his son Theophilus," who had little more to recommend him in the part, than pectness and vivacity; but this lady, reproving his malignity, generously said, "Come, come, Cibber, tell me if there is not something like envy in your character of this young

gentleman! The actor who pleases every body, must be a man of merit." The old man felt the force of this sensible rebuke: he took a pinch of snuff, and frankly replied, "Why, faith Bracey, I believe you are right--the young fellow is clever." This lady had acquired a handsome fortune by her theatrical abilities. She died, Sept. 12, 1748.

BRAHAM, (Mr.) See LEONI, BRAND, (HANNAH) wrote a tragedy, called "Huniades," and afterwards, "Agmunda," in which she played herself at Drury Lane, 1792.

BRENT, (Miss) actress, was a scholar of Dr. Arne, and had been employed in an oratorio, performed at Drury Lane, in the spring of 1762. Her voice had not then reached that full strength and melody, to which, by frequent practice, it afterwards attained: however, it was clear, pleasing, and harmonious, and gave a very fair promise of rising to great perfection. Arne made a tender of her abilities to Mr. Garrick, at a very moderate income. A taste for music, or even a tolerable ear for a song, was not amongst Mr. Garrick's endowments; and, notwithstanding he was strongly pressed by several of his friends to employ Miss Brent, he persisted in refusing. It was one of this manager's failings, to reject, frequently, propositions from others, though apparently for his advantage. He would always seem at least to be the first mover himself of every undertaking; as if he thought listening to the advice of his friends, implied a degradation of his understanding. The ensuing winter, however, he had full leisure to repent his obstinacy; for Mr. Beard made Miss Brent his most powerful engine to demolish the success and humble the pride of Drury Lane. Her Polly, and Beard's Captain Macheath, drew crowded houses for several nights.

BRERETON, (WILLIAM) actor, was born in 1741, his father, Major Brereton, was a gentleman well known in Bath. At the age of seventeen years, young Brereton made his first appearance on the stage at Drury Lane, in the character of Dou-
glas

glas, November 10, 1768. He was instructed by Mr. Garrick; but continued long in a state of mediocrity, till, fortunately, the exigency of the theatre threw on him the part of Jaffier to Mrs. Siddons's *Belvidera*. From this time he gradually arose in public favour. He went to Dublin in 1785: when a malady, not easily accounted for, impeded his theatrical performances, and deprived him of his faculties. During his insanity, he was put under the care of a person at Hoxton, where, after about twelve months residence, he died, February 17, 1787, and was buried in Shoreditch Churchyard, in which a stone is erected to his memory.

BREVAL, (JOHN DURANT) dramatist, was son of Francis Durant de Breval, D. D. prebendary of Westminster, and was educated at Westminster School, from whence he went to Trinity College, Cambridge, where he was elected fellow about 1702. In consequence of a dispute between him and Dr. Bentley, then master of that college, he either quitted or resigned his fellowship and went into the army, then in Flanders, as an ensign. He wrote the "*Confederates*," a farce, 1717; and "*The Play is the Plot*," comedy, 1718. He died in January, 1738-9.

BREWER, (GEORGE) is a native of England, and author of a comedy, called "*How to be Happy*," 1794; and of a musical entertainment, called "*Bannian Day*," 1796.

BRIDE, (Miss) actress, belonged to Drury Lane Theatre in Mr. Garrick's time, 1763, and held a respectable situation.

BRIDGES, (THOMAS) was born in Yorkshire, and produced an opera, called "*Dido*," 1771; and a musical entertainment, called "*The Dutchman*," 1775.

BROADHURST, (Miss) actress, was pupil of Mr. Percy; and not more than sixteen years old when she made her first theatric essay at Covent Garden, in *Polly*, (*Beggar's Opera*), Jan. 15, 1791. Though full grown, she evinced that artless simplicity which is the charm of youth; possessing a good figure, pleasing

face, and a voice clear, sweet, and capable of great compass.

BROOKE, (HENRY) dramatist, was born in Ireland. In 1738, his tragedy of "*Gustavus Vasa*," was rehearsed at Drury Lane, and the actors were all ready in their parts; when an order came from the lord chamberlain to prohibit it. Having published it by subscription, he is said to have made by it 800*l*. In 1741, he produced a tragedy, called "*The Earl of Westmorland; or, Betrayed of his Country*," which was first acted in Dublin with success. About 1746, his dramatic opera, called "*Little John and the Giants*," was played in Dublin one night, and prohibited. His other tragedies are "*The Earl of Essex*," first acted in Dublin, 1761; "*Anthony and Cleopatra*;" "*The Impostor*;" "*Cymbeline*;" "*Montezuma*;" and "*The Vestal Virgin*." His comedies are "*The Contending Brothers*;" "*The Charitable Association*;" "*The Female Officer*;" and "*The Marriage Contract*;" all printed in his works, 4 vols, 1778. He died in November, 1783.

BROOKE, (FRANCES) dramatist, maiden name *Moore*, was the daughter of a respectable clergyman. Her first production was a novel, "*Julia Mandeville*," which recommended her to the public. Her husband was chaplain to the garrison at Quebec; and having accompanied him to Canada, she there formed her admired novel of "*Emily Montague*." On her return to England, accident introduced her, and congenial sentiments attached her to Mrs. Yates; in consequence of which connection, she became acquainted with Mr. Garrick. Her first dramatic performance was the tragedy of "*Virginia*," 1756. Having some reasons to be dissatisfied with Mr. Garrick's behaviour as manager, she made "*The Excursion*," a novel, the vehicle by which she exhibited to the public her manifold complaints, against the king of Drury: but though her anger was just, the retribution was too severe, which she herself afterwards thought, for she lamented and retracted it. Her tragedy

gedy of the "Siege of Sinope," written principally with a view of placing Mrs. Yates in a conspicuous character, was brought out by Mr. Harris, but was received with cold approbation. Her next and most popular production was "Rosina," than which, few musical entertainments have been more successful; but to the composer Mr. Shield, *some* share of the merit was due. In 1788, she brought out another musical entertainment, "Marian," of which, Mr. Shield may claim *all* the merit. She likewise translated several books from the French. This lady was esteemed by Dr. Johnson; valued by Miss Seward; and her company courted by all the first characters. She died, five days after her husband, Jan. 26, 1789.

BROOKS, (Mrs.) maiden name *Watson*, actress, her father lived in the county of Horfar, in North Britain, and by his adherence to the Stuart family in 1745, forfeited his property. He afterwards married and settled in London in the mercantile line. He went on business to Jamaica in 1763, where he died, leaving a widow with six children, of whom, Mrs. Brooks is the youngest. Her mother gave her an education in a genteel school, and sent her to France to complete it. On her return, she became tutoress in a Nobleman's family, and at the age of eighteen, married Mr. Brooks, a paper-hanging manufacturer, who became a bankrupt through misfortunes, which induced her to attempt the stage. Her first appearance was at the Haymarket in 1786, in *Lady Townley*, and her reception insured her an engagement. She played then in Dublin with some applause, and afterwards went to Edinburgh and Glasgow, where she was the original representative of *Yarico*.

BROWN, (ANTHONY) was a member of the temple, and author of a *drammed* tragedy, called "The Fatal Retirement," 1739.

BROWN, (Mr.) actor, was much esteemed as a comedian. He was manager of the Dublin theatre, having succeeded Mr. Sheridan in 1759,

where he gave general satisfaction as a performer, particularly, in the *Copper Captain*. His memory was frequently treacherous; but he had, on this occasion, a peculiar *laugh* which always put the audience into goodhumour, and gave himself sufficient time for recollection. There have been and are still several performers of this name.

BROWN, (Mrs.) actress, made her first appearance at Covent Garden Theatre in *Miss Prue*, (*Love for Love*) 1785. Her husband was likewise engaged; but seldom performed characters of any consequence. The lady was a useful actress, and her daughter, Miss Anna Ross, produced an opera at an early age, called "The Cottagers," 1788.

BROWNE, (Dr. JOHN) author of two tragedies, "*Barbarossa*," 1755, and "*Athelston*," 1756; was born at Rothbury, in the county of Northumberland. He was at the University of Cambridge, and after taking his degree of Bachelor of Arts, was ordained by the Bishop of Carlisle. He remained in obscurity at Carlisle for several years, until the rebellion, 1745, when he acted as a volunteer at the siege of the Castle, and behaved with remarkable intrepidity. In 1749, he took the degree of M. A. Disappointments and vexation rendered him melancholy insane; and, in his 51st year of his age, during an interval of deprivation of reason, he cut his throat, Sept. 23, 1766.

BROWNE, (Mr.) actor, came, it is said, from America. He performed at Edinburgh, Dublin, Bath, &c. with much applause, and was engaged at the Haymarket Theatre in 1787, where he made his first appearance in *Hamlet*.

BRUNTON, (JOHN) actor, was the son of an eminent soap-maker of Norwich, and was educated in a grammar school of that city, then under the care of the Rev. Mr. Wilton, prebendary of Bristol. At the expiration of the time allotted for his studies, he was bound apprentice to a wholesale grocer at Norwich, with whom he served the usual term of seven years. He then married a Miss Friend, daughter of a mercer

mercator of that city. He went afterwards to London, and carried on business as a grocer and tea-dealer in Drury Lane. During his residence here, he became acquainted with Mr. J. Younger, then prompter of Covent Garden Theatre, who, from some specimen which his friend gave of his theatrical abilities, first encouraged him to attempt the stage, and in the year 1774, prevailed upon him to appear for his benefit in the character of Cyrus. During this season, also, he played Hamlet for the benefit of Mr. Kniveton. The encouragement he received, induced him to retire from business, and engage himself at the Theatre Royal Norwich, where he was esteemed the best actor that had ever appeared on that stage. He then received an engagement from Bath, where he continued five years. He became afterwards manager of the Norwich theatre; and, having a numerous family, seven children, applied the fruits of his industry to their education.

BRUNTON, (Mr.) actor, and son of the preceding, was intended for the law; but, tempted by the success of his father, at the early age of eighteen, without the approbation of his friends, he joined a company at Lincoln. On his return home, he assisted his father as leader of his band, for which he was well qualified. His inclination for the stage still increasing, he appeared, with the approbation of his friends, on the Norwich stage in 1799, and met with considerable applause. His first appearance at Covent Garden was in Frederick, (*Lovers' Vows*) Sept. 22, 1800, after which, he performed Hamlet, Romeo, &c. but his powers were not deemed adequate to those parts.

BRUNTON, (ELIZABETH) actress, made her first appearance in London for her sister's benefit, in Miss Hoyden, (*Man of Quality*), at Covent Garden about 1788. Her terrors for some time entirely deprived her of utterance; but, animated by the encouragement of the audience, she collected her spirits, and went through the part with very promising vivacity. Her

sister (See *Merry, Mrs.*) introduced her with a very elegant poetical address, which she recited with affecting sensibility.

BULLOCK, (CHRISTOPHER) dramatist and actor, and whose father was esteemed a good performer. He became joint manager with Mr. Keene, and another actor of the theatre, in Lincoln's-inn Fields. He married in 1717, a natural daughter of the famous actor Mr. Wilkes, by Mrs. Rogers, an actress, who was likewise bred up to the stage. His dramatic writings are "The Woman's Revenge," comedy, 1715; "The Slip," farce, 1715; "Adventures of Half an Hour," farce, 1716; "The Cobar of Preston," farce, 1716; "The Perjurer," farce, 1717; "Woman's a Riddle," comedy, 1718; and "The Traitor," tragedy, 1718. He died in 1724.

BURGESS, (Mrs.) is author of a comedy, called "The Oaks; or, Beauties of Canterbury," 1780, several times acted in that city, where she keeps a shop in St. George's Street.

BURGOYNE, (JOHN) dramatist, was a privy counsellor, lieutenant-general in the army, colonel of the 4th regiment of foot, and M. P. for Preston. In 1774, he conducted the Fete Champetre, given by the Earl of Derby at the Oaks, June 9, which furnished the idea of his dramatic entertainment of the "Maid of the Oaks." The scenery, which had been painted on purpose, cost 1500l. The year following he was ordered on the service in America; where, after various successes, he was captured, together with his whole army. He returned from thence Dec. 11, 1776. His match with Lady Charlotte Stanley having been an affair of love, contracted at Preston, when the general was a subaltern, was at first vehemently resented by the late Earl of Derby, her father, who vowed never to see him more. As time, however, unfolded the general's character, the earl became convinced that his daughter had married an accomplished and benevolent gentleman. Lady Charlotte had, accordingly, during his lordship's life, the same stipend as her sisters, (300l. per annum)

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anum), and, at his death, the same legacy, (25,000*l.*) Her ladyship died without issue, June 7, 1776. In 1779, our author resigned all his emoluments to the amount of 3500*l.* a year. His death, which happened in London, Aug. 4, 1792, was occasioned by a sudden attack of the gout; he had been out, apparently in good health, the day before. He died richer in esteem than in money; for in the saving or securing of that, he had no talents. Besides the above-mentioned drama, he produced an opera called "The Lord of the Manor," 1781, which is spoken of with contempt in the *Biographia Dramatica*, though superior to the generality of operas. Also, "The Heiress," comedy, 1785, which met with much applause, though liable to much criticism, but the defects of

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the piece were concealed by the united merits of the performers; and "Richard Cœur de Lion," musical entertainment, 1786: in this he was assisted by other authors.

BURTON, (Mr.) actor, was son of an old performer at Drury Lane, who was greatly befriended by Mrs. Abington. He supported little comic parts at the Haymarket Theatre, and died a few seasons ago.

BYRNE, (Mr.) actor of pantomime, dancer, &c. has been a practiser from his infancy, and a visitor at many provincial theatres, particularly at Richmond, where he has generally presided as ballad-master, and has been a hornpipe-dancer occasionally between the acts. He is the present Harlequin of Drury Lane Theatre, where he has produced some ballads, "Actæon and Diana," &c.

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CAMPBELL, (Miss) actress, belonged to Mr. Stephen Kemble's company at Newcastle, and performed at Margate, &c. This lady made her appearance at the Theatre Royal Haymarket, Sept. 10, 1799, in Julia, (*Surrender of Calais*). She was much alarmed at first; but the repeated approbation of the audience dissipated her fears. She appeared the preceding season at Drury Lane in Fanny, (*Clandestine Marriage*).

CAMPBELL, (Mrs.) maiden name *Wallis*, actress till married, when she retired from the stage. She was born at Richmond, in Yorkshire, and performed on the stage, when a child, under Mr. Daly's management in Dublin. In these children's characters she discovered uncommon merit, and for her father's benefit, announced in her name, she caricatured the Fine Lady in "Lethe." After this she accompanied her father to different provincial theatres, where she soon improved, and fortunately met with the kind patronage of a certain dignified character and his lady. At this time her mother died, and her father was left with eight chil-

dren, of whom, she was the eldest, when her generous patroness availed herself of this opportunity of extending her liberality. Having now procured an engagement at Bath, she became such a favourite there that she soon received an offer from Mr. Harris, to whom she had before applied in vain. She, accordingly, engaged with the Covent Garden manager at 18*l.* per week for a stipulated time; at the expiration of which, 1797, she left the stage.

CAPELL, (EDWARD) commentator on Shakspeare, was a native of the county of Suffolk, and received his education at the school of St. Edmund's Bury. He was deputy inspector of the plays, for which he had a salary of 200*l.* per annum. He brought out his Edition of Shakspeare in 1768, ten volumes, small octavo, and, after his death, were published his "Notes," and various readings of Shakspeare. in 3 vols, 4to. 1783. He died Jan. 24, 1781, and while he was 23 years engaged in collecting, collating, compiling and transcribing, his labours were anticipated by the more active

critics, Stevens, Malone, Farmer, &c. He altered the play of Antony and Cleopatra, as acted at Drury Lane, in 1751.

CAREY, (HENRY) dramatist, was a musician by profession, having been first instructed by Olacis Westcinson Linnert, a German, afterwards by Roseingrave, and, lastly, by Geminiani. He taught at boarding schools, and in private families. He distinguished himself by the composition of songs, being the author of both words and music; and was a fortunate writer and composer for the stage; his dramatic pieces, though trifling, being humorous burlesques on tragedies, Italian operas, &c.—viz: "Hanging and Marriage; or, Dead Mens Wedding," farce, 1715; "The Contrivances," farce, with songs, 1715; "Amelia," opera, 1732; "Teraminta," opera, 1732; "Chrononholonthologos," mock tragedy, 1734; "Honest Yorkshiremen," farce, 1736; "Dragon of Wantley," ballad opera, 1737; "Margery; or, A Worse Plague than the Dragon," ballad opera, 1738; "Retty; or, The Country Bumpkins," ballad farce, 1738; and "Nancy; or, The Parting Lovers," musical interlude, 1739. He was remarkable for his low humour, which gained him the title of the *facetious* Carey. In a fit of despair, occasioned, it is thought, by pecuniary embarrassments, he put a period to his existence, by means of a halter, Oct. 4, 1755, at his house in Warner Street, Cold-bath Fields. His character was irreproachable—his humour inoffensive, and his writings void of indecency.

CAREY, (GEORGE SAVILLE) dramatist, son of the preceding, was an actor for about one season at Covent Garden Theatre; but made no figure as a player, though his powers of imitation are reckoned considerable. He was bred a printer, but declined business; and having written a lecture on "Mimicry" visited all the chief country towns where he has delivered it with some success and profit. His dramatic works are "The Inoculator," petit comedy, 1766; "The Cottagers,"

opera, 1766; "Liberty Chastised; or, Patriotism in Chains," burlesque, 1768; "Shakspeare's Jubilee," masque, 1769; "Three Old Women Weatherwise," interlude, 1770; "The Magic Girdle," burletta, 1770; "The Nut-Brown Maid," opera, 1770; "The Dupes of Fancy; or, Every Man his Hobby," musical entertainment, acted for a benefit at Drury Lane, 1792. Several songs which he has written have been falsely ascribed to Mr. Dibdin, of whom, as a writer, he speaks contemptuously; though, it must be acknowledged, Mr. Dibdin, both as dramatist and actor, has been more successful. He expected a pension on his father's account, who, it is said, was the author of the popular song of "God Save the King;" but, notwithstanding, his own and his father's merit, his hopes were disappointed. He was twice married and is now a widower.

CARGILL, (Mrs.) maiden name *Brown*, actress, was eminent in the vocal line. She made her first appearance at the Theatre Royal, Covent Garden, and was afterwards engaged at Colman's Theatre. In 1762, she went to India, and was remarkably successful in her theatrical excursion. She played all her favourite opera characters at immense prices, and likewise attempted tragedy with considerable applause. Her benefit at Bengal amounted to the astonishing sum of 12,000 rupees. On her return home, (1784) she was unfortunately lost with several other passengers on board the *Nancy*, East-India packet. She was found on the rocks of Scilly floating in her shift, and an infant in her arms!

CARTER, (THOMAS) composer, is a native of Ireland, where he was once an organist. When he came to England, he was employed in writing music for the "Rival Candidates," and "The Milesian," both after pieces which were performed with success at Drury Lane Theatre. He also composed the music of *Pilon's* opera, called "The Fair American," (see *Pilon*) and of a burletta (*The Birth Day*) for the Royalty Theatre, when

when it was opened by the late Mr. Palmer. He is the author of several other compositions. His music has been in general approved of, but his merit, however great, has not provided him with a competency to guard against the difficulties of Life. He is reckoned an excellent performer on the harpichord; and his memory is so remarkably retentive, that he never forgets any thing he composes. He can perform by rote, almost every thing he has ever studied. His name has been often confounded with another *Thomas Carter*, lately deceased, who was also an eminent composer, but not of dramatic pieces.

CARTWRIGHT, (JOHN) performer on the Musical Glasses, &c. is a native of England, and was under the tuition of a dancing master, for which profession, he was intended. He danced at the early age of five years before his present majesty at the Theatre Royal, Covent Garden. He then became a rider, and was the first who ever rode the horses in Paris, and the second who rode them in Dublin; but in consequence of an injury sustained from a fall, (for he encountered the most dangerous positions) he discontinued this exercise. He studied the musical glasses at the age of fourteen, and is the only person who ever brought that harmony of all harmonies to perfection. His first public performance on them was at Oxford, then at Bath, &c. He played on them in Paris before the late Queen of France; and at Aberdeen, was presented with an elegant medal by the Northern Schooling Club, a society of the most distinguished characters, as a token of their high approbation. About 1775, he married the daughter of the Rev. Dr. Ward, of St. Catherine's, a most respectable family in Ireland, and, having a wonderful genius for mechanism, opened a fantocini in College Green, Dublin, far superior to any ever exhibited. Diller, the inventor of fireworks with inflammable air, having left Paris, some short time before the revolution in that country, joined Mr. Cartwright, who not only dis-

covered the art of these fireworks, but made considerable improvements in them. His daughter likewise plays upon the musical glasses; and in order to assist her father's exhibition, which has met with considerable success throughout England, has attempted a theatrical entertainment *Sola*, in which she displayed much original humour, and discovered abilities peculiar to herself. She has been lately married.

CATLEY, (ANNE) a celebrated actress and singer, was born in the year 1745, of poor parents, her father being only a gentleman's coachman, and afterwards the keeper of a public-house near Norwood, known by the name of "The Horns." At the age of fifteen, being found to possess some musical talents, she was bound an apprentice to Mr. Bates, a composer of some eminence, and resided in the house of his father. Her first appearance in public was at Vauxhall in the summer of 1762; and on the 8th of October, in the same year, she appeared, for the first time, on the stage at Covent Garden, in the character of the Pastoral Nymph in "Comus." She was at this period remarkable for little more than the beauty of her person, and a diffidence in public, which she soon got rid of. In the next year she became the object of attention, from an application by her father on the 16th of May to the Court of King's Bench, for an information against her master Bates, Sir Francis Delaval, and one Fraine, an attorney, charging them with a conspiracy: the first, in assigning her over to Sir Francis Delaval for the purpose of prostitution; and the last, for drawing the several deeds used on the occasion. It appeared by the affidavits that Sir Francis, while the lady lived with Mr. Bates the elder, had insinuated himself into her favour, and soon after a negotiation was set on foot, which ended in the gallant paying Mr. Bates 200l. and securing to him the benefit of an engagement he had made for her at Marybone Gardens the ensuing season. This transaction coming to the knowledge of her father, he caused the application to be made

made to the King's Bench; in consequence of which the information was ordered to go against all the defendants, but probably ended in a compromise, as no more was heard about it. That season she sung at Marybone Gardens, and at the end of it went to Ireland, at a salary of forty guineas per night. In 1770, she appeared again at Covent Garden, and continued to perform a stated number of nights for many succeeding years, much to her own and the manager's advantage. In 1773, she sung at the oratorios at Covent Garden, by which she added to her fortune more than her fame; being, from certain neglects of decorum in her general line of acting, ill suited to the solemnity of such performances, and having to contend with the more chaste deportment of Mrs. Sheridan at the rival theatre. Being always attentive to economy, in a course of years she had amassed a considerable fortune; and when her attraction failed, she was enabled to retire to independence. Her last performance was in 1784. She was, to use the words of a diurnal writer, "The favourite of Thalia, the favourite of the town, and the favourite of fortune." She is said to have been married to General Lascelles, at whose house, near Brentford, she died, Oct. 14, 1789.

CAULFIELD, (Mr.) actor, has been sometime on Drury Lane and the Haymarket boards; but was not much noticed till 1795, when, in conjunction with a few performers who engaged in an entertainment of songs, &c. during the last week in Lent, he gave imitations, which met with so much applause, that Mr. Colman, in a prelude for the opening of his theatre that season, introduced a character, Apewell, in "New Hay at the Old Market," which gave full scope to his mimicry. He still continues, occasionally, to give his imitations without losing the friendship of his imitated brethren, as they are generously delivered for their benefit.

CAUTHERLEY, (Mr.) actor, was a supposed natural son of Mr. Garrick, by whom he was instructed and

brought up to the stage. His first appearance at Drury Lane was in 1765, in George Barnwell. He was stiled the *gentle* Cautherley, and was the hero of the Dublin theatre about 1778.

CENTLIVRE, (Mrs. SUSANNA) maiden name *Freeman*, dramatist, whose theatrical works commenced with the century, viz. "The Perjured Husband; or, Adventures of Venice," tragedy, 1701; "Love's Contrivances," comedy, 1703; "The Beau's Duel; or, A Soldier for the Ladies," comedy, 1703; "The stolen Heiress; or, Salamanca Doctor Outwitted," comedy, 1704; "The Gamester," comedy, 1705; "The Basset Table," comedy, 1706; "Love at a Venture," comedy, 1706; "The Platonic Lady," comedy, 1707; "The Busy Body," comedy, 1708; "The Man's Bewitched; or, The Devil to Do About Her," comedy, 1710; "Bickerstaff's Wedding; or, Work for the Upholders," farce, about 1710; "Marplot; or, Second Part of the Busy Body," comedy, 1711; "The Perplexed Lovers," comedy, 1712; "The Wonder a Woman Keeps a Secret," comedy, 1713; "The Cruel Gift," tragedy, 1717; "A Bold Stroke for a Wife," comedy, 1718; "The Artifice," comedy, 1721; and two farces never acted. She was the daughter of a dissenter, and a zealous parliamentarian, who, at the time of the restoration, was much persecuted. Her biographers relate some romantic stories of her, which are probably invented for the want of facts. They say she was twice a widow before she was married to Mr. Centlivre, (who was cook to her majesty). She attempted the stage, but without success. Her comedies boast of more plot and character, than wit or language; but these qualities were sufficient to insure success; and some of them are still stockpieces. During the rehearsal of "The Busy Body," the actors dared to anticipate its condemnation; and Mr. Wilks, even for a time, absolutely refused to play in it; but the success of the piece convinced the performers that they were not always sure judges of stage effect.

effect. Many of our modern comedies, though inferior to this, are written in the same style. Her comedy also of "A Bold Stroke for a Wife," was equally condemned by the actors, and was as equally successful. Mr. Wilks not only declared that the piece would be damned, but she herself be damned for writing it. She died at Spring Gardens, Charing Cross, Dec. 1, 1725, aged about 45, and was buried in the parish of St. Martin's in the Fields.

CERVETTO, (—) an extraordinary character in the musical world, who came to England in the hard frost, being then an old man; and was engaged to play the bass at Drury Lane Theatre during Mr. Garrick's management. One evening, when Mr. Garrick was performing John Brute (Provoked Wife), while the drunkard was muttering and dozing till he falls asleep, the audience being most profoundly silent and attentive to the admirable performer, Cervetto, in the orchestra, uttered a very loud and immoderately lengthened yawn. The moment Garrick was off the stage, he sent for the musician, and with considerable warmth reprimanded him for so ill-timed a symptom of somnolency; when, with great address, he reconciled the manager to him in a trice, by saying, with a shrug, "Me beg ten thousand pardon, but me always do so ven me am ver much please." Cervetto was a constant frequenter of the Orange Coffee-house, and was distinguished among the friends of the galleries by the name of *Nosey*. He died June 14, 1783, aged 103. His son is a celebrated violincello performer.

CHALMERS, (Mr.) actor, was some years ago at Covent Garden Theatre, and was esteemed a good Harlequin. About 1786, he was engaged by Mr. Daly the Dublin manager, with whom he continued several seasons, performing in tragedy, comedy, and pantomime. His wife was also on the stage, and died in Dublin, May, 1792.

CHAPMAN, (Miss) actress, is a native of America: she came over to England in consequence of the hostilities which broke out between

her country and Great Britain, in 1775, by which her father lost a considerable property, and was obliged to commit his daughter to the care of a relation in Yorkshire. The lady finding her situation disagreeable, and resolving to be no longer a burthen to the family wherein she was placed, joined a theatrical company, and on her first appearance met with a flattering reception. It is said that she now gave her hand to one of the Thespian Corps, but the unkindness of her husband caused a separation; and having quitted him, and joined another company at Chester, she retained her maiden name. Afterwards she played at Cheltenham, then at Margate, and was engaged by Mr. Harris, in 1788, for Covent Garden Theatre, where she made her first appearance in *Yarico*. Though her musical powers were but indifferent, her elegance of person, ease of deportment, and soft plaintiveness of voice, insured her a favourable reception; and she still holds a respectable situation in this and the Haymarket Theatre.

CHAPMAN, (Mrs.) maiden name *Brett*, actress, is the daughter of a musician and became a favourite at the Dublin Theatre, in 1793. She then went to Liverpool, &c. and was engaged by Mr. Harris, in 1798. Her first appearance in Covent Garden was in *Moggy M'Gilpin* (Highland Reel), November 1.

CHARKE, (CHARLOTTE) actress, maiden name *Cibber*, was the youngest daughter of Colley Cibber, who was put to school at eight years old, and had an education more suitable to a boy than a girl. As she grew up she accordingly delighted in masculine amusements, shooting, hunting, riding, &c. Her actions were not only mischievous, but frequently attended with danger: this wildness, however, was put some check to by her marriage, when very young, with Mr. Richard Charke an eminent performer on the violin; but a disagreement between the parties afterwards occasioned a separation. Hereupon she applied herself to the stage, but as much from inclination as necessity. Her first character was

Mademoiselle

Mademoiselle in the "Provoked Wife", and from this she rose to Alicia in "Jane Shore" and Andromache in the "Distress'd Wife;" in all which she met with a favourable reception. She was then engaged on a good salary at the Haymarket, and after that at Drury Lane. She now enjoyed a comfortable situation, and was likely to have made no inglorious figure in theatrical life, had not that ungovernable impetuosity of temper, which ran through all her actions, induced her to quarrel with Fleetwood, the then manager, whom she not only left on a sudden without any previous notice, but even vented her spleen against him in public, by a little dramatic farce, called "The Art of Management;" and though Fleetwood not only forgave that injury and restored her to her former station, yet, by her own account, she ungratefully left him a second time, without any blame on his part. She then "like a poor stroller fretted her hours," enduring all the distresses of a *wandering actress*, and returned to London in 1755, when she published a "Narrative of her Life, in which she says, that when she had thrown herself out of employment, she set up as grocer and oilwoman in Long Acre; but was robbed and cheated by sharpers. She then opened a puppet-show, which failed. Soon after the death of Mr. Charke, she was arrested for a small sum, and procured her discharge by a subscription among the ladies who kept coffee-houses in and about Covent Garden. Disguising her sex, she then became a performer among the lowest of actors, and afterwards engaged with a noble gentleman as valet-de-chambre. She also made and sold sausages for the support of herself and child, and this failing, became a waiter at the King's Head Tavern in Marybone. In short, she filled a variety of characters, and died April 6, 1760.

CHATTERTON, (THOMAS) author of "The Tournament," "Ella," interludes; "Goddwyn," a play unfinished; and Poems supposed to have been written by Thomas Rowley in the Fifteenth Century, was born

at Bristol, Nov. 20, 1752, and educated at a charity school on St. Augustine's Back, where he was only taught reading, writing, and accounts. At fourteen years of age, he was articled clerk to an attorney at Bristol, with whom he continued about three years. This young man, notwithstanding his education was thus confined, soon discovered an extraordinary genius. He left Bristol in 1770, disgusted with his profession, and came to London in hopes of deriving subsistence from his pen. He wrote for several periodical publications, and produced "The Revenge," a burletta, for Marybone Gardens; but, notwithstanding his wonderful exertions of genius, he was soon reduced to extreme indigence; and urged by frequent disappointments, terminated his life with poison, Aug. 1770, aged not quite 18. He left another play unfinished, called "The Dowager." The works, passed for Rowley's, have been the subject of much controversy; but it is the general opinion that Chatterton was the real author. However, he conducted the business with so much ingenuity, that he put it in no one's power to bear certain testimony either of his fraud or veracity.

CHERRY, (Mr.) actor, is a favourite comedian in Dublin, Manchester, Bath, &c. where he is known by the familiar appellation of *Little Cherry*. In 1798, he played Druggel with Lewis's Sir Charles Racket, at the Theatre Royal, Manchester; when, in the quarrelling scene, Cherry observed—"Egad, he looks as if he was going to eat me."—"Eat you! (replied Lewis,) yes—damme, I would not make two bites of a *Cherry*." He is said to be the author of an opera, called "The Outcasts; or, Poor Bess and Little Dick," which is occasionally performed on his benefit nights.

CHETWOOD, (WILLIAM RUFUS) prompter upwards of twenty years to Drury Lane Theatre; and for some time kept a bookseller's shop in Covent Garden. Though no actor himself, yet, from being so conversant with the stage, he was accounted

counted a good theatrical instructor; by him the celebrated Mr. Barry was tutored, and likewise Mrs. Fitzhenry, afterwards a favourite actress in Dublin. By his first wife he had a daughter, who was educated for the stage. His second wife was a grand-daughter of Mr. Colley Cibber. In 1760, he was a prisoner for debt in Dublin, when a play was acted for his benefit, and, in an occasional address, it was mentioned, that his old pupil, Barry, had refused him his assistance. His death is supposed to have taken place soon after. He wrote "The Stock Jobbers," a comedy, 1720; "South Sea," a farce, 1720; "The Lover's Opera," 1729; and the "Generous Freemason," burlesque opera, 1731. His "History of the Stage," has been justly censured for falsities.

CIBBER, (COLLEY) dramatist and actor, was born in London; his father was a native of Holstein, who came to England to follow his profession, which was that of a statuary; and his mother was the daughter of William Colley, Esq. of an ancient family of Glaiston, in Rutland. At eleven years of age, he was sent to the free school of Grantham, in Lincolnshire, where he remained five years. He was intended for the church; but instead of going to a university, he was obliged to take up arms in favour of the Prince of Orange, during the revolution, in 1687. Soon after this he went on the stage, for which, he had conceived an early inclination; but did not meet with much encouragement at first, his salary being only 10*l.* a week. Goodman, an old celebrated actor, having seen him play the Chaplain, in the "Orphan," declared, with an oath, that he would one day make a good actor; which commendation filled Colley with no little exultation. His salary was now augmented to 15*l.* In consequence of the indisposition of Kyneston, who was to have played Lord Touchwood, (Double Dealer), he undertook that character at a day's notice, and performed it so well before Queen Mary, that he was highly complimented by Mr. Congreve, the au-

thor; and his salary was increased to 20*l.* He next distinguished himself in Fondlewife (The Old Bachelor), afterwards in Sir Novelty Fashion, in his own and first play "Love's Last Shift." 1695. His performance of the Fop was so great, that he was never thought to have his equal in those characters. "The Careless Husband," is reckoned the best comedy he ever produced; in which he performed Lord Foppington, and Mrs. Oldfield, Lady Betty Modish, 1704. By his play of "The Nonjuror," 1717, he incurred the resentment of the enemies of government; but was in consequence thereof made poet laureat, in 1730; at which time he quitted the stage, though he occasionally appeared on it afterwards. In tragedy-writing he was unsuccessful, but his comedies, though chiefly borrowed from others, were in general well received. He collected and published his plays in two volumes 4*to.* His Muse and his Spouse, as he says himself, were equally prolific; for the one was seldom the mother of a child, but, in the same year, the other made him the father of a play. His chief enemy was Mr. Pope, who made him the hero of his "Dunciad;" but Colley bore all his invectives with good humour, and was frequently revenged on this sublime poet by his sallies of mirth, especially as Pope's disposition was ill calculated to bear his jokes: but Cibber like the generality of successful dramatists, who are chiefly indebted to managerial power for their fame, was jealous of all rival authors—he never encouraged young writers: for it was his delight, according to his own phrase "to crush those singing birds." It seems the first offence which Mr. Cibber gave Mr. Pope, was his introducing in the character of Bays, (The Rehearsal), an extemporary allusion to an unsuccessful piece, called "Three Hours after Marriage," in which Mr. Pope had assisted Dr. Arbuthnot, and Mr. Gay. The audience, by a roar of applause, approved of Cibber's wit, which was resented by Mr. Pope behind the scenes. This celebrated Poet, having
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in his "Dunciad," attacked Cibber for libertinism, the actor retaliated, and did not a little chagrin his satirist, by declaring that to him the public were chiefly indebted for Mr. Pope's elegant translation of Homer, which he proved by the following story: "As Mr. Pope has so particularly picked me out of the number of sinners to make an example of; why may I not take the same liberty, and even single him out for another, to keep me in countenance? he must excuse me then, if, in what I am going to relate, I am induced to make bold with a little private conversation: but as he has shewn no mercy to Colley, why should so unprovoked an aggressor expect any for himself? and if truth hurts him, I cannot help it. He may remember then (or if he will not, I will) when Button's Coffee-house was in vogue, and so long ago as when he had not translated above two or three books of *Homer*; there was a late young nobleman (as much his *Lord* as mine) who had a good deal of wicked humour; and who, though he was fond of having wits in his company, was not so restrained by his conscience, but that he loved to laugh at any merry mischief he could do them. This noble wag, I say, in his usual *gayete de cœur*, with another gentleman still in being, one evening sily seduced the celebrated Mr. Pope as a Wit, and myself as a laugher, to a certain house of carnal recreation, near the Hay-market; where his lordship's frolick proposed was, to *slip his little Homer*, as he called him, at a girl of the game, that he might see what sort of figure a man of his size, sobriety, and vigour (in verse) would make, when the frail fit of love had got into him; in which he so far succeeded, that the smirking damsel, who served us with tea, happened to have charms sufficient to tempt the little-tiny manhood of Mr. Pope into the next room with her: at which, you may imagine, his lordship was in as much joy, at what might happen within, as our small friend could probably be in possession of it: but I (forgive me all ye

mortified mortals whom his fell satyr has since fallen upon) observing he had staid as long as without hazard of his health he might, I, "pricked to it by foolish honesty and love," as Shakspeare says, without ceremony, threw open the door upon him, where I found this little hasty hero, like a terrible *tom tit*, pertly perching upon the mount of love! But such was my surprize, that I fairly laid hold of his heels, and actually drew him down safe and sound from his danger. My Lord, who staid tittering without, in hopes the sweet mischief he came for would have been completed, upon my giving an account of the action within, began to curse, and call me an hundred silly puppies, for my impertinently spoiling the sport; to which, with great gravity, I replied; Pray, my Lord, consider what I have done was in regard to the honour of our nation! for would you have had so glorious a work as that of making *Homer* speak elegant *English* cut short, by laying up our little gentleman of a malady, of which his thin body might never have been cured? no, my Lord! *Homer* would have been too serious a sacrifice to our evening's merriment. Now as his *Homer* has since been so happily completed, who can say that the world may not have been obliged to the kindly care of Colley that so great a work ever came to perfection?" This ludicrous story occasioned several whimsical pamphlets, in which the actor and poet had each their advocates. The chief of these were "A Letter to Mr. Cibber on his Letter to Mr. Pope," "Homer Preserved by Colley's Brazen Face; or, The Twickenham Squire laid by the Heels," "A Blast upon Bays; or, A New Lick at the Laureat," "Blast upon Blast; or, A New Lesson for Mr. P." "The Cudgel; or, A Crab-Tree Lecture to the Author of the Dunciad," &c. &c. all in 1742. Cibber, however, having been remarkable for his veteran amours, justly deserved the poet's censure. He and another elderly gentleman, are said to have been sorely smitten with the charms of an actress, who was

was then in great vogue at Covent Garden. They were the butt of the girl herself, and all the actors and actresses. Even a young lord, who made his addresses to the lady, looked on Cibber's pretensions with such contempt, that on seeing him and his brother rival dangling after her into the green-room with bows and smiles, said, "Here comes *Susanna* (which was the lady's name) and the *two elders*." He died Dec. 12. 1757.

CIBBER, (THEOPHILUS) actor, and author of a comedy, called "The Lover," was son of the preceding, born in 1703, and sent to Winchester School about 1716. He became actor at an early age, and with considerable advantages, as his father was then manager. His line of playing was similar to his father's; and though he did not boast of equal excellence, yet he discovered much merit. Those natural imperfections which were so long the bars to Colley Cibber's theatrical advancement, stood still more strongly in the son's way—disgusting features, shrill voice, and disagreeable person: still he gave proofs of genius, and soon attained a considerable share of public favour; but, notwithstanding his success, his extravagance exposed him to continual distress. In 1757, he was engaged by Mr. Sheridan, manager of Smock-alley Theatre, Dublin, to assist him in making a stand against a new rival theatre in Crow-Street; but in his passage from Parkgate, he was wrecked, and perished with all the other passengers, who were extremely numerous. He altered three pieces.

CIBBER, (SUSANNA MARIA) maiden name *Arne*, actress, wife of the preceding was daughter of an eminent upholsterer in Covent Garden, and sister to Dr. Thomas Augustine Arne. Her first appearance on the stage was as a singer; her marriage with Theophilus, then a widower, took place in 1734, not with the approbation of old Colley, who had other views for his son; but the amiable deportment of his daughter-in-law, and the seeming reformation of Theophilus, induced him to forgive and take the young

couple into favour. Mrs. Cibber's first appearance as an actress was in "Zara," 1736, having been previously instructed by her father-in-law; and so great was her success, that her salary was immediately doubled. But her husband, instead of reforming, still continued his extravagance; and, for the purpose of raising money to answer the thousand calls of prodigality, he basely resolved to make a sacrifice of love and friendship. He introduced a gentleman, for whom he professed the greatest regard, to the embraces of his wife, whose amiable and virtuous disposition had induced him to marry a second time. He saw them both put, as if by accident, in the same bed, and afterwards commenced a suit for criminal conversation, laying his damages at 5000*l*. How the jury looked upon this affair, may be seen by their verdict, which only gave the plaintiff 10*l*. costs. From that time Mrs. Cibber discontinued living with an unworthy husband, and resided entirely with this gentleman, with whom she enjoyed that happiness which he had denied her. In 1745, Mrs. Cibber proposed playing *Polly*, (Beggars Opera), three nights for the relief of the soldiers, then employed in the suppression of the rebellion. The profits of the three nights amounted to 600*l*. which sum was paid by Mr. Rich into the Chamber of London, for that purpose. Every comedian performed gratis, and the tallow-chandlers likewise gave the candles. When Mr. Whitehead's comedy of "The School for Lovers," was in preparation, (1762), and the performers assembled at Mr. Garrick's house with the author, it was suggested by some person present that the age of Celia, that character intended for Mrs. Cibber, which was sixteen, would be better altered to two or three and twenty, and Mrs. Cibber's opinion was asked about it. She was then reading her part with her spectacles on her nose, and after a little deliberation said, she liked the character better as it was, and desired it might remain as it stood. She was at this time more than fifty

years old; but the uncommon symmetry and exact proportion in her form, enabled her to represent the part with all the juvenile appearance of the age marked by the author. She died Jan. 30, 1766, and was buried in the cloysters of Westminster Abbey, having one child by the gentleman with whom she cohabited. Mr. Garrick, when the news of her death was brought, thus pronounced her eulogium: "Then tragedy has expired with her, and yet she was the greatest female plague belonging to my house. I could verily parry the artless thrusts, and despise the coarse language of some of my other heroines; but whatever was Cibber's object, a new part, or a new dress, she was always sure to carry her point by the acuteness of her invention and the steadiness of her perseverance." She produced a piece of one act, taken from the French, called "The Oracle," 1752.

CLENDINING, (Mrs.) maiden name *Arnold*, actress, was born in Wiltshire. Her father was bred in the choir at Salisbury, and being much approved of as a singer, was invited to a situation in the cathedral of Dublin; but in less than two years after he went over there, with his family, he died, at the early age of 29. The daughter, thus deprived of an indulgent parent, was induced to try her vocal abilities at the Rotunda, where she met with unexpected encouragement. She then married Mr. Clendining, a surgeon, who took her from her public situation. For about six years she applied herself to her domestic duties, when, urged by the embarrassments of her husband, she resolved again to court the favour of the public, and with this intention came over to London. Mrs. Billington, with whom she had been previously acquainted with in Dublin, gave her a kind invitation to her house, and used every means to procure her an engagement; but her application to Drury Lane managers were slighted, her services at Covent Garden were not required, nor was there even a vacancy for her at Vauxhall! By the advice of her friends she went to Bath, when Raur-

el, to whom she was introduced by Mr. Ashe, took her immediately under his tuition. Her first appearance at Bath was in a concert for the benefit of Mr. Ashe, where she met with so much applause, that the gentlemen of the catch-club engaged her for their concerts, and she continued to sing at them for the remainder of the season. Here she became such a favourite, that, though the season at Bath was now nearly expired, a concert for her benefit was proposed, which was so productive, that she was enabled to relieve the necessities of her family by a timely remittance. On her return to London, she was introduced to Mr. Harris, who not only engaged her for three years, but dissipated the natural fears of a young beginner, with generous encouragement. Her first appearance at Covent Garden, being also her first on the stage, was in *Clara*, (Hersford Bridge); November 3, 1792, when she met with unanimous approbation. Her husband died in 1793, and she died lately in great distress.

CLINCH, (LAURENCE) actor, is a native of Dublin. During Mr. Garrick's management he received an engagement at Drury Lane Theatre, where he made his appearance in *Alexander the Great*; Garrick, repenting of the engagement, offered him some money to be off, which the other declined; and, consequently, the manager gave him characters which were disagreeable. He then went to Covent Garden, where his performance of *Sir Lucius O'Trigger*, (The Rivals), so pleased the author, that he gave him a farce for his benefit, "St. Patrick's Day; or, The Scheming Lieutenant." He then returned to Dublin, and became the hero of the Irish stage. Having married a lady by whom he was rendered independent, he performed *when and on what terms he pleased*; and about 1790, disapproving of Mr. Daly's conduct, the then manager of Dublin, he declined playing a number of nights for which he had agreed. The manager took his usual method of complaint in the news-papers; but Mr. Clinch, maintaining a literary controversy with him,

him never vouchsafed to answer one of his repeated advertisements; which, perhaps, was more mortification to him than the greatest abuse he could have bestowed. With his wife, however, his fortune died, and he was of course obliged to be more submissive to the manager's controul. He performs in both tragedy and comedy.

CLIVE, (CATHERINE) maiden name *Rafior*, actress, born in 1711. Her father was a native of Kilkenny, and her mother the daughter of an eminent citizen on Fish Street Hill. Having been acquainted with a lady who was married to Theophilus Cibber, and by them encouraged to attempt the stage, she was recommended by Theophilus to his father, Colley Cibber, who, when he heard her sing, engaged her at 20s. a week. Her first appearance was at Drury Lane Theatre, in *Ismenia*, a page, (*Midridates*), in 1728; afterwards she performed comic characters, and with so much success that her salary soon increased with her fame. In 1732, she was married to George Clive, a gentleman of the law, and brother to Baron Clive; but the parties were not long happy, as a separation soon followed. She remained for some time at Drury Lane, still increasing in reputation; having behaved with laudable fidelity to her employer by refusing to join the malcontents, who then, with young Cibber at their head, revolted from the acting manager, and set-up for themselves in opposition to him at the Haymarket. In the summer of 1741, she performed at the Dublin Theatre. In 1743, she removed to Covent Garden, which she left the next year, in consequence of the manager's ill-treatment, of which she published a complaint: but it appears that they were soon reconciled, as she shortly after appeared again at this theatre; however, the next year (1745), she returned to Drury Lane. In 1750, she produced a farce for her own benefit, called "The Rehearsal; or, Days in Petticoats," which was repeated twice on the same occasion. In 1760, she produced another farce, called "Every Woman in her Hu-

mour;" and in 1763, another, called "A Sketch of Fine Lady's Rout." April 24, 1769, "The Wonder," and "Lethe," were performed for her benefit, on which evening she retired from the stage, and passed the remainder of her life in ease and independence; respected by the world, and beloved by a circle of friends. In 1784, she visited the theatre to see the performance of Mrs. Siddons, and being asked her opinion of this lady, answered very forcibly, but with a rusticity not unusual to her, "That it was all truth and daylight." Mr. Garrick, it is said, dreaded an altercation with this actress, as much as a quarrel with an author whose play he had rejected: whenever he had a difference with Mrs. Clive, he was happy to make a drawn battle of it. This celebrated actress died Dec. 6, 1785.

COATS, (Mrs.) actress, was the heroine, of the Dublin theatre, and made her first appearance at Covent Garden, in *Clarinda*, (*Suspicious Husband*), Sep. 20, 1797, when she was well received.

COBB, (JAMES) dramatist, was born in 1756, and was elected into the secretary office, in the India House, in 1771. At the age of eighteen he wrote a prologue, which was spoken by Miss Pope; and, by this lady's interest, procured an introduction to the theatre. His dramatic works are "The Elders," 1780; "The Contract," 1779; afterwards, called "The Female Captain," 1780; "The Wedding Night," 1780; "Who'd have Thought it?" 1781; "Kensington Gardens; or, The Walking Jockey," 1781; "The Humourist," 1785; these are farces and interludes. "The Strangers at Home," comic opera, 1785; "The First Floor," farce, 1787; "Love in the East; or, Adventures of Twelve Hours," comic opera, 1788; "The Doctor and Apothecary," musical farce, 1792; "The Haunted Tower," comic opera, 1789; "The Siege of Belgrade," opera, 1791; "Poor Old Drury," occasional prelude, 1791; "The Algerine Slaves," altered from the "Strangers at Home," musical entertainment, 1792; "The Pirate," comic

comic opera, 1792; "The Cherokee," opera, 1794; "The Shepherdess of Cheapside," musical entertainment, condemned, 1796; "Albert and Adelaide; or, Victim of Constasy," romance, 1798; "Ramah Droog; or, Wine does Wonders," comic opera 1798; and "Paul and Virginia," musical entertainment, 1799. There are but five of these pieces published.

COCKBURN, (Mrs. CATHERINE) maiden name *Træter*, dramatist in the beginning of the century, having written four tragedies "Agnes de Castro," "Fatal Friendship," "The Unhappy Penitent," and "The Revolution of Sweden;" also a comedy called "Love at a Loss; or, Most Votes carry it," 1701. She was born in London, Aug. 16, 1679. Her father was a native of Scotland, and a commander in the royal navy, in the reign of Charles II. Her mother, whose maiden name was Balle-den, was nearly related to the noble lord of that name, and to the illustrious families of Maitland Duke of Lauderdale, and Drummond Earl of Perth. She had the misfortune to lose her father when very young, an event which also reduced her mother to narrow circumstances. She gave early evidences of genius, and was yet in her childhood, when she surprised a company of her relations and friends with some extemporary verses on an incident that excited her attention. By her own application, without any instructor, she learned to write, and also made herself mistress of the French language. But she had some assistance in the study of the Latin Grammar and Logic; and of the latter she drew up an abstract for her own use. She was educated in the protestant religion, but having an early intimacy with several Roman Catholic families of distinction, she was led, when very young, to form strong prejudices in favour of Popery. She had some conference, on the subjects in dispute between the protestants and the Papists, with several learned members of the church of England; but they were unsuccessful in their attempts to convince her of the errors

of popery. She embraced the Roman catholic religion, and continued in it for some years. When she was only fourteen years of age, she wrote some verses, and sent them to Mr. Bevil Higgons, on his recovery from the small pox. She was only in her 17th year, when she produced a tragedy, entitled "Agnes de Castro," which was acted with applause. She addressed some verses to Mr. Congreve on his "Mourning Bride," which gave rise to an acquaintance between her and that celebrated writer. Her tragedy, entitled "Fatal Friendship," was performed at the theatre in Lincoln's Inn Fields, with great applause. Several complimentary verses were sent to her on producing this tragedy, and prefixed to it when printed; and Mr. George Farquhar was so much pleased with it, that he sent her his first comedy, called, "Love and a Bottle," with a complimentary letter. On the death of Mr. Dryden, in 1701, our poetess joined with several other ladies, in paying a just tribute to his memory. Their performances were published together in that year, under the title of, "The nine Muses; or, Poems written by so many ladies, upon the death of the late famous John Dryden, Esq." The same year she also brought upon the stage her comedy, "Love at a Loss; or, Most Votes carry it." It was acted at the Theatre Royal, and published, with a dedication to lady Piers, wife of Sir George Piers, an officer of considerable rank under the Duke of Marlborough. That lady, who had a literary taste, and was particularly fond of poetry, had contracted a great friendship for Mrs. Cockburn. But this comedy, on account of her absence from London while it was in the press, was so incorrectly printed, that she would gladly have suppressed the edition, if it had been easily practicable; and many years after she revised the piece, and made great alterations in it, having some thoughts of bringing it again on the stage, under the title of "The honourable Deceivers; or, All right at the Last." But this design was never effected. In 1701, "The Unhappy

happy Penitent," was performed at the Theatre Royal in Drury Lane. It was printed, with a dedication to Lord Halifax, in which she expressed her doubts, whether love was a proper subject for tragedy; as it appeared to her not to be a passion sufficiently noble or sublime for that species of writing. To this tragedy some complimentary verses were prefixed, written by her friend lady Piers. In 1706, her tragedy called "The Revolution of Sweden," was acted at the Queen's Theatre in the Haymarket. The play is founded upon the revolution in Sweden under Gustavus Erickson. She had now for some time begun to entertain doubts concerning the Romish religion; which led her into a thorough examination of the grounds of it, by consulting the best books on both sides of the question, and conversing with persons of the best judgment, both papists and protestants, amongst her acquaintance. The result of her enquiries was, a full conviction of the falseness of the pretensions of the Romish church, and a return to the communion of the church of England. This important change in her sentiments took place in 1707; and she continued a firm protestant during the remainder of her life. A considerable part of the summer of the year 1707, was spent by Miss Trotter at Ockham-Mills, near Ripley, in the county of Surry. During her retirement there, Mr. Fenn, a young clergyman of an excellent character, who was accidentally in the neighbourhood on a visit to his relations, received such impressions from her company and conversation, as inspired him with a passion for her, which he soon after discovered to her by a letter. But she had previously engaged in a friendship, and correspondence by letters, with Mr. Cockburn; and their friendship terminated in a marriage, in the year 1708. Mr. Cockburn had taken orders in the church of England but a short time before his marriage; and soon after that event, he had the donative of Nayland in Suffolk. He immediately repaired thither, but Mrs. Cockburn continued

for some time in London. They were afterwards settled at Nayland; but did not long continue at that place, Mr. Cockburn removing thence to be curate of St. Dunstan's church in Fleet Street. In this situation he remained till the accession of King George the First, when entertaining some doubts about taking the oath of abjuration, though he always prayed for the king and royal family by name, he was obliged to quit his curacy; and for the ten or twelve following years, he was reduced to great difficulties in procuring subsistence for his family. During that period, he was employed in instructing the youth of an academy, in Chancery Lane, in the Latin tongue. But in 1726, by consulting the Lord-Chancellor King, and his own father, upon the meaning and intent of the oath of abjuration, and by reading some papers which were put into his hands upon the subject, he was at length reconciled to taking it. In consequence of this, being the following year invited to be minister of the episcopal congregation at Aberdeen in Scotland, he qualified himself conformably to the law; and on the day of King George the Second's accession, he preached there a sermon on the duty and benefit of praying for the government. Soon after his settlement at Aberdeen, the Lord-Chancellor King presented him to the living of Long Horsely, near Morpeth, in Northumberland, in order to enable him the better to support and educate his family. With this view, he was permitted to continue to discharge the duties of his function at Aberdeen, till the negligence and ill-behaviour of the curates, whom he employed at Long Horsely, occasioned Dr. Chandler, Bishop of Durham, to call him to residence on that living, in 1737; which obliged him to quit his station at Aberdeen, whereby his income was considerably lessened. Mrs. Cockburn, after her marriage, was almost entirely prevented from any application to her studies, for many years, in consequence of her close attention to the duties of a wife, and of a mother. To the ordinary cares of an increas-

ing family, were added those resulting from the straitened circumstances of her husband; so that she had little time for reading, being almost wholly occupied in her domestic duties. She lost her husband on the 4th of January, 1748-9, in the seventy-first year of his age; and this was so severe a shock to her, that she did not long survive him. She died on the 11th of May, 1749, in her 71st year, after having long supported a painful disorder, with the utmost patience and resignation. Her memory and understanding continued unimpaired, till within a few days of her death. She was interred, near her husband and youngest daughter, at Long Horsely, with this short sentence on their tomb: "Let their works praise them in the gates." *Proq.* xxxi. 31. In her younger years, Mrs. Cockburn was much celebrated for her beauty, as well as for her genius, and other accomplishments. She was small of stature, but was distinguished by the unusual vivacity of her eyes, and the delicacy of her complexion, which continued to her death.

COFFEY, (CHARLES) alterer of plays, &c. was a native of Ireland. His alterations of Jevons's farce of the "Devil of a wife," called by him, "The Devil to Pay," having met with applause, he altered several other pieces; but not with equal success, as most of them were justly damned. He was exceedingly deformed, but always was ready to admit of, and very frequently joined in railling against himself: as a proof of which he performed *Æsop* for his own benefit, in Dublin. He died March 13, 1745.

COLLIER, (WILLIAM) manager, in the beginning of the century, was a barrister and member of parliament, who, by his convivial qualities, had acquired the favour of several people then in power. Observing the distracted state of the stage, in the hands of Mr. Rich, he applied for, and obtained, a licence to take the management of the company left at Drury Lane. The late patentee, who still continued in the theatre, though without the power of using it, was not to be removed without com-

pulsion. Mr. Collier therefore procured a lease of the house from the landlords of it, and, armed with this authority, took the advantage of a rejoicing night, Nov. 22, when, with a hired rabble, he broke into the premises, and dispossessed the former owner. His scheme, however, was not attended with the desired success. The profits of the season were small, and by no means a compensation for the trouble, risk and expense, which he had been at, in seating himself on the theatrical throne. The joint sharers at the Haymarket having acquired both fame and money, he therefore meditated an exchange of theatres with them, which, by his influence at court, he soon effected. The authority which he obtained in the opera-house, he afterward farmed to Aaron Hill, Esq. for 600*l.* per annum; but, before the season expired, resumed the management again into his own hands. Envious of the new flourishing state of Drury Lane, he grew again dissatisfied with his station, and proposed once more to return to the stage he had abandoned. His influence at court supported him still in his caprices, and his name was joined with Wilks, Dogget, and Cibber. Having rendered his share a sinecure, he agreed to accept a certain sum annually in lieu of all claims. On the death of Queen Anne, Sir Richard Steele's name was inserted instead of Collier's, in the new licence, with those of Wilks, Cibber, and Booth.

COLLINS, (JOHN) actor, and who latterly gratified the public with an entertainment written by himself, called "Collins's Brush for Rubbing off Care," &c. consisting of songs, theatrical anecdotes, &c. was born at Bath, and bred up to the business of a stay-maker. He is now resident at Birmingham, where he is concerned in a newspaper. His essays are known by the signature of *Brush*.

COLMAN, (GEORGE) dramatist, was son of Thomas Colman, Esq. resident at the court of the great Duke of Tuscany, at Pisa, by a sister of the late Countess of Bath. His father died abroad in 1733. The son received his

his education, at Westminster School, from whence he removed to Christ Church College, Oxford, and took the degree of M. A. in 1758. He then went to Lincoln's Inn, and was called to the bar; but, obtaining a handsome fortune by the death of the Earl of Bath, and General Pul- teney, he quitted the law, and de- voted his attention to dramatic writ- ing. In 1768, he became one of the pa- tantees of Covent Garden Theatre, and continued in the management thereof until 1775, when he sold his share of it to the other partners. In 1777, he became proprietor of the Haymarket Theatre upon very advantageous terms: having agreed to give Mr. Foote so much per season during life, who died the succeeding year. During the first season of Mr. Colman's management of the little theatre, he brought forward Mr. Edwin, Mr. Henderson, and Miss Farren, now Countess of Derby. His dramatic works are "Polly Honeycombe," farce, 1760; "The Jealous Wife," comedy, 1761; "The Musical Lady," farce, 1762; "The Deuce is in Him," farce, 1763; "A Fairy Tale," 1764; "The Clandestine Marriage," comedy, 1766—Mr. Gar- rick assisted in this; "The English Merchant," comedy, 1767; "The Oxonian in Town," farce, 1768; "Man and Wife," comedy, 1769; "The Portrait," burletta, 1773; "The Fairy Prince," masque, 1771; "Occasional Prelude," 1772; Achil- les in Petticoats" opera, 1774; "The Man of Business," comedy, 1774; "The Spleen; or, Llangton Spa," interlude, 1776; "New Brooms," prelude, 1776; "The Spanish Bar- ber," comedy, with songs, 1777; "The Suicide," comedy, 1778; "Separate Maintenance," comedy, 1779; "The manager in Distress," prelude, 1780; "Preludio," 1781; "The Election of Managers," pre- lude, 1784; "Uxpectura Pœsis; or, The Enraged Musician," burletta, 1789. Besides these, he altered several pieces, "Philaster," "Bonduca," "Comus," "Epeceana," "Fatal Cu- riosity," "Polly," "Tit for Tat," &c. He also translated Terence's plays, and assisted periodical works.

He commenced an action against Mr. Astley for performing a burletta, called "The Enraged Musician," at his riding house; but Hogarth's pic- ture, on which it was founded, was a subject free for any writer. At this time the palsy seized his brain, and the melancholy consequence was the loss of senses. On this occasion, the younger Colman officiated in his place; and, struggling between the duties of manager and son, divided his time in the interest of the the- atre, and attention to a parent: to promote the former, he was obliged to prove the insanity of his father, which enabled him to set aside such engagements as were an incumbrance to the house. Mr. Colman died in 1794, having been manager of the Haymarket Theatre seventeen years, and of Covent Garden seven. His first and last dramatic productions were one-act pieces.

COLMAN, (GEORGE) dramatist, son of the preceding, was intended for the bar, and, after his education at Westminster and Oxford, was en- tered accordingly into the temple: but being a *chip of the old block*, as his father announced him in a prologue to his first play, like his father he quitted the law for the muses. In 1784, he married Miss Morris at Greta Green, and was publicly married to her at Chelsea Church in 1788. His dramatic works are "Two to One," comedy, with songs, 1784; "Turk and no Turk," ditto, 1785; "Inkle and Yarico," comic opera, 1787; "Ways and Means," comedy, 1788; "The Battle of Hex- ham," musical drama, 1789; "The Surrender of Calais," ditto, 1791; "Poor Old Haymarket; or, Two Sides of the Gutter," prelude, 1792; "The Mountaineers," musical dra- ma, 1793; "New Hay at the Old Market," prelude, 1795; afterwards called "Sylvester Daggerwood;" "The Iron Chest," musical drama, 1796. This was first performed at Drury Lane Theatre without success, the cause of which is ascribed by the author, in a preface (omitted in the edition of 1798), to mis-management. It was afterwards brought out by the author at his own theatre with suc- cess.

cess. He also produced "The Heir at Law," comedy, 1797; "Blue Beard; or, Female Curiosity," musical entertainment, 1798; "Blue Devils," comic piece, translated from the French, 1798; "Feudal Times; or the Banquet Gallery," musical entertainment, 1799; "The Review; or, Wags at Windsor," musical entertainment, 1800; and "The Poor Gentleman," comedy, 1801. He has written several songs for pieces, prologues, epilogues, and occasional addresses; among which is "British Loyalty; or, A Squeeze at St. Paul's," spoken by Mr. J. Bannister, at the Haymarket Theatre, 1782. To him several pieces have been indebted for considerable emendations; and, during his management, he has ever preserved the friendship and good wishes of his company.

CONWAY, (Rt. Hon. HENRY SEYMOUR) author of a comedy produced at Drury Lane, 1789, called "False Appearances." It had been previously performed at Richmond House. The characters by the Earl of Derby, Capt. Merry, Capt. Howarth, Lord Henry Fitzgerald, Mrs. Damer, Miss Hamilton, Mrs. Bruce, and Miss Campbell. This gentleman is the second son of Lord Conway, and brother to the Earl of Hertford. In 1741, he was elected a member of the Irish parliament, for the county of Antrim; and in the same year was elected a member also in the British parliament for Higham Ferrers. He was chosen member of the House of Commons in both kingdoms, in several parliaments. In 1741, he was a captain-lieutenant in the guards, with the rank of lieutenant-colonel. In 1746, he was aid-de-camp to the Duke of Cumberland. In December 1747, he married the Countess of Aylesbury, widow of the late Lord Aylesbury, and sister to the present Duke of Argyll. In 1749, he was appointed colonel of the 48th. In 1751, he was made colonel of the thirteenth regiment of dragoons, and resigned the 48th: and in 1759, colonel of the first regiment of dragoons. In 1756, he was made a major-general; in 1759, a lieutenant-general; and in 1772, a

general. He was second in command under the Marquis of Granby, in Germany, and was in several actions, in which his acknowledged skill and bravery were the subjects of general encomium. His civil appointments have been, one of the grooms of the bed-chamber to the late king, and to the present until April 1764, when he was removed, both from his regiment and the bed-chamber, for having voted against the then ministers. A little time after the appointment of Lord Townshend, lord-lieutenant of Ireland, 1767, he succeeded his lordship as lieutenant-general of the ordnance, and resigned his post of secretary of state. In February 1768, he was appointed colonel of the fourth regiment of dragoons. In October, 1774, he was appointed colonel of the royal regiment of horse-guards, which had been commanded by the late Marquis of Granby; and in 1772, he was made governor of Jersey, upon the death of the late Lord Albemarle. In 1782, he was appointed commander in chief of the forces. He is the author of some prologues, &c.

COOKE, (GEORGE FREDERICK) actor, was born in Dublin, 1756, his father being a subaltern in one of the regiments that composed the then garrison. He was brought to London during his infancy, and, when seven years old, was sent to school in the North of England. Here he remained about eight years; during which time, he imbibed a passion for the stage. His first theatrical attempt was in a private play with his school-fellows, when he performed Horatio being obliged to resign Hamlet, the character he desired, to a senior boy; but his triumph was ample compensation for his disappointment, as Horatio that night ran away with all the applause from Hamlet. In 1771, he went to sea, and afterwards was put to a business; but when he became his own master, he indulged his inclination, and made his first appearance on a public stage in Castalio, (The Orphan), at the Haymarket Theatre, for the benefit of Mrs. Massey, with so much success, that he resolved to make it his profession. Accordingly he joined a provincial

vingent company, and, having acquired a competent knowledge of stage business, became the hero at York, Newcastle, Chester, Manchester, Liverpool, &c. &c. In 1794, he was engaged by Mr. Daly, the then Dublin manager, where he performed a season with such considerable success, that he repeated his visit in 1797, and remained three years with the new manager, Mr. Jones. Having then received an engagement from Mr. Harris, he made his first appearance at Covent Garden Theatre, Oct. 31, 1800, in King Richard III, which he repeated several nights, with so much success, that the manager increased his salary, and gave him an early benefit. His *Shylock*, *Sir Archy M'Sarcasm*, *Iago*, *Mitely*, *Sir Giles Overreach*, *Macbeth*, &c. have given much satisfaction. This actor, during his theatrical career, has experienced both the frowns and smiles of fortune; he is consequently soon conquered by the Tuscan grape; and, it has often happened, that when he has been announced to perform, he has been invited to dinner by *supposed* friends, who have taken the unpardonable advantage of his weakness, and, *Iago-like*, made him a *Cassio*! His wife is also on the stage, and has performed at Bath, Bristol, &c. In consequence of a separation, she has lately resumed her maiden name, *Daniels*.

COOPER, (Mr.) actor, was the son of a surgeon who lived well established in his profession at Harrow on the Hill; but, having quitted this situation, went to India, where he died. His son received a liberal education, and was advised, on account of the distrest situation of his family, to attempt the stage. Having acquired some practice at provincial theatres, he made his first appearance at Covent Garden in the character of Hamlet, 1795. As he was known to have had a friend in Mr. Holcroft, whose pupil he was represented to have been, the prints of *opposition* were extravagant in their praises, while those of the *other side* were in the contrary extreme.

COREY, (JOHN) actor, and author of a comedy, called "A Cure for

Jealousy," 1701; and a farce, entitled "The Metamorphoses," 1704. He was born at Barnstable in Devonshire, descended from an ancient family in Cornwall. He was intended for the law, and therefore became a member of New Inn; but having a theatrical turn, and preferring the oratory of the stage, to that of the bar, he soon turned player, and continued an actor for twenty years, to the time of his death, which happened about 1791. His voice was bad, and his person diminutive; but he was esteemed a just speaker.

CORNELYS, (Mr.) actor, established his fame as a comedian at the Theatre Royal Dublin, under the management of Mr. Daly, where he was the first who played the character of Lingo, (*Agreeable Surprise*), in which he was so much approved, that several in Dublin attempted the part afterwards in vain. His wife was also an actress, and engaged by Mr. Ryder at Crow Street, (in opposition to Mr. Daly of Smock-alley) where she made her first appearance in *Lady Teazle*, (*School for Scandal*); but, from the then distracted situation of this theatre, she was soon glad to join the other company, and perform as *second* to Mrs. Daly. She produced a comedy for her benefit, called "The Deceptions," which was acted but once. On the death of the celebrated Mr. Edwin, Mr. Cornelys applied to Mr. Colman, and, obtaining a conditional engagement, made his first appearance at the Haymarket in his favourite character, 1791; but the impression which Mr. Edwin had left upon the English, by his representation of Lingo, was by no means favourable to Mr. Cornelys' performance of it here, though so highly approved of by the Irish. He repeated the character a few nights, and afterwards performed others, *Mungo*, &c. with more applause; but his engagement expired with the season; and he complained, that to the ill-nature of newspaper critics he was indebted for his dismissal.

CORY, (Mr.) actor, was educated at Dr. Barrow's academy, in Soho Square, and afterwards articulated to Mr. White, solicitor to the treasury; but

not having imbibed a strong desire for the stage, he quitted the study of the law, commenced actor in the country, and becoming a favourite at Manchester, Cheltenham, &c. was engaged at Drury Lane Theatre, where he made his first appearance in Reginald (Castle Spectre), 1798, with success. He has been an occasional substitute for Mr Barrymore, in Bluebeard, for Mr. Kemble, in Rollo, &c. and has proved himself an useful performer. Dissatisfied with his situation at Drury Lane, it is supposed he will soon exhibit at Covent Garden as a vocal performer.

COWLEY, (Mrs.) maiden name Parkhouse, dramatist; her father was a native of Tiverton, in Devonshire, descended in the female line from the family of Mr. Gay. He was originally designed for the church; but, on the death of patrons, or some other disappointment, he commenced bookseller in the place of his nativity. It was in this situation probably, and from a father so qualified, that Miss Parkhouse had an opportunity of receiving, like her great namesake, as recorded by Mr. Johnson, the kernel without the husk of learning. About the year 1772, she married Mr. Cowley, in the service of the East-India Company at Bengal, and brother to Mr. Cowley of Gateaton Street, by whom she has several children. It was not until the year 1776, that Mrs. Cowley appeared as a dramatic writer. At the conclusion of Mr. Garrick's management, "The Runaway" was performed, and was the last drama received before his relinquishing the stage both as a performer and manager. To this comedy, which was acted with great success, he contributed an epilogue; and the reception, the piece met with, encouraged our dramatist to continue her exertions for the stage. She then produced "Who's the Dupe?" farce, acted at Drury Lane, 1779; "Albina," tragedy, 1779. In bringing forward this tragedy, which was acted at the Haymarket, she met with considerable difficulties; and, in her preface, complains of the treatment she received. "The Belle's Strata-

gens," comedy, acted at Covent Garden, 1780. This had a run of upwards of twenty nights. "The School for Eloquence," an interlude, acted at Drury Lane, for Mr. Breckton's benefit, 1780, not printed; "The World as it Goes; or, A Trip to Montpelier," a comedy, acted at Covent Garden, 1781. This piece was unfavourably received, which occasioned its being altered, and again brought forward under the title of "Second Thoughts are best," 1781, and was again unfavourably received. Neither of these are published. "Which is the Man?" comedy, acted at Covent Garden, 1782; "A Bold Stroke for a Husband," comedy, acted at Covent Garden, 1783; "More Ways than One," comedy, acted at Covent Garden, 1783; "A School for Grey Beards," comedy, acted at Drury Lane, 1786; "The Fate of Sparta," tragedy, acted at Drury Lane, 1781. The poetical correspondence of "Della Crusca," and "Anna Matilda," engrossed so much of the public attention, the utmost ingenuity was exerted to remove the veil of mystery from those two charming writers, who actually formed, in this late age, a new school for poetry, which must reign, and will have its disciples, as long as the language endures. It was at length confidently whispered, that the "Anna Matilda," was Mrs. Cowley, and the "Della Crusca," Mr. Merry; and what was very extraordinary, it appeared that they were personally total strangers to each other, though equally struck with admiration.

CRAWFORD, (Mr.) actor, was a barrister; but declined the profession of the law for the stage, and made his first theatrical appearance at the same time that Mr. Daly, afterwards manager of Dublin, made his; but not meeting with the success he expected on London boards, he repaired to Dublin, and having married the widow of the famous Barry, for the sake of his wife he was engaged by Mr. Ryder. He soon left the theatre abruptly, on account of a piece of economy which he practised on his benefit night, that provoked the indignation of both the performers

former's and audience. The farce was "High Life below Stairs," and, instead of a supper, he provided *woads-fowls*, and other *mock* dishes. Mr. G. Dawson, who played one of the servants, finding the fowl so very *stough* that he could not possibly carve it, showed it to the audience, who immediately expressed their contempt. The supper was kicked about, and the curtain fell. Notwithstanding Mr. Ryder, on this occasion, was very satirical on Mr. Crawford, yet soon after the latter, not only returned to his theatre, but became a partner in the management of it: such was, however, its distracted state, that Mr. Ryder left it all to himself, and went over to Mr. Daly, while Mr. Crawford supported it as long as he could. His wife, however, would never appear on the stage till she was paid; and her husband was frequently obliged to send to, and collect the money she demanded from the door-keepers. The band likewise mutinied, and the poor manager, one night that he was to perform *Othello*, there being no musicians in the orchestra, offered to play on the violin himself between the acts, which proposal being cheerfully accepted by the audience, he played that night the double part of *Moor* and *Fiddler*, and his performances in the orchestra was more applauded than that on the stage. The distracted state of the theatre soon obliged him to throw up the management; and a separation afterwards took place between him and his wife.

CRAWFORD, (Mrs.) actress, was born at Bath, the daughter of an eminent apothecary in that town; who, preferring temporary gratifications to the future prospects of his family, gave into all the expences of that fashionable place; so that, though his profession was extensive, it was at least balanced by his expences. This lady, from her childhood, amidst many promising qualifications, expressed a warm preference for theatrical amusements, which, joined to a figure pleasingly feminine, great natural sweetness of temper, and the fashionable station

she filled, made her, as she grew up, an object of general attachment. When she was about seventeen years of age, she was particularly noticed by a young gentleman of very extensive fortune, and the brother of a noble lord, who was then at Bath. From seeing her only in the rooms, he was so struck with her manner, that he contrived to drink tea with her at a third person's house. Here her conversation established what her exterior charms had begun; and, after a few visits to the house, he formally asked permission of the father to become his son-in-law. So advantageous an offer was readily embraced by all parties—the parent was flattered with the idea of noble connections—the daughter with ingrossing the object of her affections. Whilst things were in this train of maturation, an unexpected letter arrived, advising the lover of the death of an uncle in London, which required his immediate attendance. He unwillingly obeyed, after having pledged his affections for his instant return. But the air of London soon dissipated his vows, whilst the amiable object of them, after waiting two months, in expectation of hearing from him, had nothing but sighs and painful recollections to comfort her. The chagrin she was thrown into on this account, so visibly impaired her health, that it was thought advisable by her physicians to go into the country. A near relation in Yorkshire made an offer of his house, which was accepted; and, as people usually run from one extreme to another, she entered at first with fictitious vivacity into every species of amusement, till by degrees she caught the sprightliness of the place, and perfectly recovered her spirits. Amongst the amusements of the county, the Yorkshire playhouse, which was only distant a few miles from where she resided, was not overlooked. Here she got acquainted with Mr. Dancer; and whether it was from the irresistible impulse she had of appearing on the stage, (as is generally thought to be the case), or the desire of banishing, by these means, the dear ingrate, who might have still fluttered

flattered about her heart; or any particular penchant she had for Mr. Dancer, she, after a little time, married him. Her relations on the first news of this were inconsolable. Their very great affection for her, aided by the pride of family, determined them on seeking every opportunity to prevent her disgracing them by her appearance on the stage. To this purpose they first prevailed in dislodging them from York; and, as their diligence did not stop here, wherever the unfortunate couple went, they found themselves precluded from the benefits of their profession, by an order from the magistrates. In this dilemma they turned their thoughts on Ireland, as a climate more favourable for them to enjoy the fruits of their talents:—Here then they shaped their course; and, Mr. Barry and Mr. Woodward having at that time opened Crow Street Theatre, they readily got admittance at genteel salaries. Mrs. Dancer had played in York a few nights before they were interrupted; and it was then thought, by the best judges about that country, that she would one day turn out a great acquisition to the stage. Her first appearance in Dublin confirmed this opinion; and she every night shewed that nothing but the want of experience was against her. There was a dancer on the Dublin stage, who, from the intimacy he had with our heroine and her husband, proposed taking an excursion into the country with the former, and another lady, for a few days; to which the husband consented. She had been away but the second day, when it was rung into the husband's ear, by some malicious person, that they went off together. Finding his honour so closely concerned, he instantly pursued them, and, at a little village about twenty miles from town, got intelligence that they were at the principal inn. Here he lost sight of his prudence, and rushing into the house, demanded his wife; who, with the other lady and gentleman, were drinking tea in the dining-room, and, alarmed at his threats, threw herself for protection on the gentleman, who imprudently locked her up with

himself in a bed-chamber adjoining. The husband assailed the door, and threatened destruction to the parties, whilst the other as resolutely defended the pass. However, the door was at length broke open; but, whether from seeing the partner of his heart in distress, or the fears of meeting the contents of a pistol, which his antagonist held in opposition to his, he quietly conducted her out of the room, placed her in a post-chaise, and drove to town. This anecdote fed, for a while, half the tea-tables about that capital with scandal. All the little caricature-painters were at work, and every newspaper produced a fresh pun or epigram. On the night after her arrival in town, she played Sylvia, in the Recruiting Officer, where Melinda's salutation to her on her appearance is, "Welcome to town, cousin Sylvia." The house instantly found out the allusion, and bestowed on it all that applause usually given on these occasions. Soon after this event, her husband died, and left her in the possession of every thing but money. She had youth, beauty, and great theatrical merit; nor were the gallant world insensible of them. She had many amorous tenders; amongst the rest, one from a Right Hon. Earl, who offered her a carte blanche; but these offers were rejected with contempt. The Irish Roscius (Mr. Barry) had secured her heart; and, like a second Stella, she sucked in the poison of love by the vehicle of tuition. From this period we find her rising to the top of her profession. Her proximity to the manager secured her all the capital parts; besides, she received such instructions from him in private rehearsal, that in a little time she added all his fire to her own softness. Mr. Barry, in the year 1766, finding the management of the Irish theatres not turning out to his expectation, rented them on very advantageous terms to Mr. Mos-sop, and set out for London, where he had a summer engagement with the opera-house, at the opera-house market. Othello, a pattern since Quin's, was wished for by

Mr. Garrick, it is true, had played it twice, but whether from not liking the part, or not willing to risk an already secured reputation, he had for many years declined it. Mr. Barry's appearance, therefore, in this character, drew crowded audiences; and whilst the critics allowed him all due praise, Mrs. Barry, in *Deidemonia* (a part, previous to her playing it, considered as trifling) was received with equal compliment: but, when she afterwards appeared in *Belvidera*, *Rutland*, *Monimia*, &c. in tragedy;—in *Lady Townly*, *Beatrice*, and *Rosalind*, in comedy; her theatrical character rose superior to criticism—it claimed admiration! During this season our English Roscius saw them. Mr. Barry was formerly his antagonist in the tented field, therefore he knew the full extent of his powers; but Mrs. Barry was a novelty, and such a one as this sagacious manager thought could not be purchased too dearly: He therefore engaged them at Drury Lane, where, during the course of three seasons, Mrs. Barry gave such repeated proofs of her excellent performance, as indubitably ranked her the first actress on the English, perhaps on the European, stage. Her first appearance, after the death of her husband, was in *Lady Randolph*, when she spoke an occasional address, said to be written by Mr. Garrick. On her third marriage with Mr. Crawford, she performed in Dublin; but frequently with such indifference, that she could only be said to *walk through her character*; but on Mrs. Siddons's engagement at the rival theatre, she was awakened by emulation, and played *Belvidera*, *Isabella*, &c. against that lady. The critics were divided in their opinions; but it was generally thought that, though probably inferior to Mrs. Siddons in the *terrific*, she was certainly superior in the *pathetic*. Her last appearance in London was at Covent Garden, 1797; but time, alas! had destroyed those powers with which we were once delighted:

CRESWICK, (Mr.) was formerly an actor, and 1761, performed the character of Beau Mordecai, (*Love A-la-mode*), at the T. R. Covent Garden.

Afterwards he belonged to the York company; but latterly employed himself in teaching elocution, and reading lectures. He died at Kensington, Jan. 18, 1792.

CRISP, (HENRY) was author of a tragedy, called "*Virginia*," 1754. He belonged to the Custom House.

CROSS, (Mr.) was prompter to Drury Lane Theatre; his wife was an actress, and belonged to the company. He died in 1759.

CROSS, (JAMES C.) dramatist, and formerly actor at Covent Garden and Colman's Theatre—his wife was on the stage; and soon after her death, he married Miss Jones, daughter of the proprietor of the Royal Circus, by which means he became a sharer of that house; to which he now devotes the produce of his pen. His first step, as a dramatic author, was in writing a dialogue for the introduction of some of Dibdin's then popular songs, which entertainment was called "*The Divertissement*," 1790. He afterwards produced the following dramatic trifles, "*The Purse; or Benevolent Tar*," 1794; "*British Fortitude, and Hibernian Friendship*; or, *An Escape from France*," 1794; "*Naples Bay*; or, *The British Sailors at Anchor*," 1794; "*The Apparition*," musical entertainment of two acts, 1794; "*The Way to get Unmarried*," 1796; "*The Charity Boy*," two acts, unsuccessful, 1796; and "*The Raft*; or, *Both Sides of the Water*," 1798. He produced some pantomimes with Mr. Farley's assistance; and one which he brought out with success at the Circus, "*Blackbeard*," was repeated at Covent Garden without success.

CROUCH, (Mrs.) maiden name *Phillips*, actress, daughter of an attorney lately deceased: having displayed great powers of voice, she was articulated to Mr. Linley for a certain number of years. Her first appearance was at Drury Lane, *Mandane* (*Artaxerxes*), 1781, when she was much admired for her vocal abilities. She visited Dublin the succeeding season, and there became a favourite. On her return to London she married Mr. Crouch of the navy; and, during the summer seasons, performed at all the

the respectable provincial theatres with increased reputation. On Mr. Linley's death she received further instructions from Mr. Kelly, and is now such a competent mistress of music, that she has herself brought forward several pupils of merit.

CUBITT, (Mr.) formerly actor; at first, he was a singer at Vauxhall, and then he performed in operas at Dublin, &c. Having obtained an engagement at Covent Garden, he became more eminent as an actor than singer, in Ruffians, Jailers, Highwaymen, &c. Afterwards he returned to the musical line, by performing on the violin in the orchestra.

CUYLER, (Mrs.) actress, was the daughter of a gentleman of fortune, and was educated by a relation of his at St. James's Palace. She came out at Covent Garden Theatre, and afterwards played at the Haymarket.

CUMBERLAND, (RICHARD) dramatist, is the son of Dr. Cumberland, Bishop of Kilmore in Ireland, by Joanna, youngest daughter of the celebrated Dr. Bentley, (a lady on whom the well known pastoral of Phebe, by Dr. Byron, printed in the Spectator, was written) and grandson to the learned Bishop of Peterborough. He received his education at Trinity College, Cambridge, where his maternal grandfather had presided. In 1751, he had taken the degree of Bachelor of Arts there, and wrote some verses on the Prince of Wales's death. Relinquishing an academic life, he obtained a place at the board of trade, but was not known as an author until the year 1761, when he published the "Banishment of Cicero," a tragedy, which had been refused by Mr. Garrick. An interval of four years from this time elapsed before the appearance of his first acted play, the "Summer's Tale," and four more between that and "The Brothers," both performed at Covent Garden Theatre, and the latter with applause. In 1771, a reconciliation between him and Mr. Garrick having taken place, he produced, at Drury Lane, his best dramatic piece, "The West Indian," and since that period has exhibited a

succession of dramas, some with considerable, and others with slight approbation. It is not only as a writer that Mr. Cumberland has figured. About 1780, he was sent to negotiate with the Crown of Spain, though without a public character; and, it is reported, that his embassy would have been successful, but for the capture of the East and West India fleet, which inspired the Spaniards with more confidence than they had before possessed. During his residence in that kingdom, he collected Anecdotes, which he published, of Eminent Painters. If fame may be relied on, Mr. Cumberland had no obligation either to the justice or generosity of his employers; having been neglected by them in a manner hardly consistent with the honour of the nation. On his return to England, he again turned his attention to the stage, in which line he had heretofore been so successful, and in which he has the powers to become a formidable rival to the ablest of our present dramatists. Some of his bantlings, through premature birth, have had but a short existence; but his literary offspring have thrived in general: viz, "The Summer Tale," comedy, with songs, 1765; "Amelia," opera, 1768; "The Brothers," comedy, 1769; "The West Indian," comedy, 1771; "The Fashionable Lover," comedy, 1772; "The Note of Hand," farce, 1774; "The Cholerick Man," comedy, 1775; "The Battle of Hastings," tragedy, 1778; "Calypso" opera, 1779; "The Widow of Delphis," comedy, with songs, acted 1780; "The Walloons," comedy, acted 1782; "The Mysterious Husband," tragedy, 1783; "The Carmelite," tragedy, 1784; "The Natural Son," comedy, 1785; "The Arab," tragedy, acted 1785; "The Country Attorney," comedy, acted, 1787; and afterwards with the title of "The School for Widows," 1789; "The Impostors" comedy, 1789; "Prelude," acted at Covent Garden, 1792; "The Armourer," opera, acted 1793; "The Box Lobby Challenge," comedy, 1794; "The Jew," comedy, 1794; "The Wheel of Fortune," comedy, 1795; "First Love,"

"Love," comedy, 1795; "Days of Yore," musical drama, 1796; "The Dependent," comedy, condemned, 1796; "Don Pedro," comedy, 1796; "The Last of the Family," comedy, 1797; "False Impressions," comedy, 1797; "The Eccentric Lover," comedy, 1798; "A Word for Nature," comedy, acted 1798; "Joanna," romance, founded on a MS. of Kotzebue, 1799. He is the supposed author of others, besides alterations. He wrote "The Princess of Parma," tragedy, and (as supposed) "The Elders," farce, performed at a private theatre, Kilmarnock, Northamptonshire, October, 1778.

CUNNINGHAM, (JOHN) actor and author of a farce, performed at Dublin in 1747, called "Love in a Mist," produced at the early age of 17. He was born in the year 1729, in Dublin, where his father, an eminent wine merchant, and his mother (both of whom were of Scotch parents) resided. He was the youngest son, and, at twelve years old, began to exhibit specimens of his poetical powers, which are still admired. Having obtained free admission to the theatre, in consequence of his little drama, he became disgusted with the business of a tradesman, and imbibed a strong inclination for the stage, though scarcely possessing a single requisite for the profession of an actor. His figure was totally against him, either for tragedy or genteel comedy: however, he was tolerable in the *petit maitre* cast, and met with some success in the mock French character, which he delighted in. Without the consent or even knowledge of his friends, he applied for an appearance, and secretly left his family, and embarked for England, where he commenced itinerant player, experiencing all the rubs and distresses of a strolling life. He soon became sensible of his imprudence; but pride prevented his return to his parents; and, before he could summon resolution enough to obey the calls of duty, he received intelligence that his father had become insolvent, which was soon followed by the still more dismal news of his death. However, an affec-

tionate brother, who was then an eminent statuary in Ireland, urged his return, and offered him an asylum in his house: but a state of dependence was of all others the most repugnant to him; and, what he had originally adopted from choice, he was now obliged to persist in from necessity. After having experienced various vicissitudes in the North of England, he became a performer at Edinburgh theatre, then under the direction of Mr. Love, 1761. The same he now acquired was more conspicuous as a poet than an actor; and, by the advice of his friends, he repaired from Edinburgh to London in hopes of obtaining a more comfortable, as well as a more respectable subsistence in the world of letters; but these hopes were baffled by the failure of the bookseller, by whom he was to be employed. He, moreover, found that scandal, and political altercation, had at this time totally engrossed the attention of the public; and, scornful to prostitute his abilities for the sake of gain, he left London in disgust, and returned hastily to Scotland. At this time Mr. Digges was manager of the Edinburgh theatre, and behaved with uncommon respect and kindness to Mr. Cunningham, who continued under that gentleman's management until he quitted Scotland. He then returned to Newcastle-upon-Tyne, where he earned a scanty, but, to him, a sufficient subsistence; and, notwithstanding his humble situation in life, he was esteemed by the most respectable characters in the country, who afforded him their support and protection. Though he was advised to try again his success in London, he rejected every solicitation of the kind, and died of a long rooted disorder in his nerves, which brought on a lingering illness, Sept. 18, 1773. He was buried in St. John's Churchyard, Newcastle.

CUSSANS, (Mr.) has been an occasional actor in characters of low humour; but seems never to have had a permanent engagement at any theatre; his flighty disposition being ill calculated for study and regularity. He was a member of the law, and

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possessed

possessed of a considerable fortune, which he spent—at present he has a decent income, which was left him by a relation, and which is regularly paid to him, according to the directions of the will, at half a guinea per day. His whimsical adventures are so truly romantic and ridiculous, that they exceed credibility. He has frequently, disguised, sung ballads in the streets—he has turned waiter, and served voluntarily for three months in a public-house, in which occupation he has behaved with all the due submission of a servant.—

He has mounted an ass, and rode so many miles a day for his diversion—he has taken it into his head to be silent for a limited time, and would only answer the most interesting questions with nods and signs; but when once resolved to indulge his tongue—he has talked, he has sung, acted, roared, ranted, and played for whole hours together! Notwithstanding all these eccentricities, he is by no means deficient in understanding, for, when he pleases, he can evince much rationality and learning.

D.

DALL, (Miss) actress, and whose father was many years a scene painter at Covent Garden. She was a pupil of Mr. Mazzinghi, and made her first appearance in an oratorio. After singing several times in public, she was brought forward at Covent Garden Theatre in the opera of the "Woodman," owing, it is said, to the inability of a lady who had been previously engaged for the character, and whose place she supplied with only one rehearsal, and that on the day of her appearance. This part she performed 23 nights, and played, the same season, Rosetta, (Love in a Village), and Eliza, (Fitch of Bacon). On Mrs. Billington's return to Covent Garden Theatre, the following season Miss Dall went to York, where she assisted the subscription concerts; but generously returned to perform for Mr. Munden's benefit, declining all emolument, in a new opera, (Just in Time), as Mrs. Billington's then numerous engagements prevented her from studying a new character. In this piece she rendered the author (Mr. Hurlstone) considerable service, as the manager was induced, from the approbation it met with, to repeat it for the house.

DALTON, (JOHN, D. D.) adapted Milton's "Masque at Ludlow Castle," to the stage, by a judicious insertion of several songs and passages selected from others of Milton's

works, as well as of several songs and other elegant additions of his own. He was born at Deane, in Cumberland, in 1709. He had his school-education at Lowther, in Westmoreland, and thence was removed at sixteen to Queen's College in Oxford. When he had taken his first degrees, he became tutor to Lord Beauchamp, only son of Algernon Seymour, Earl of Hertford, then Duke of Somerset. Soon after, succeeding to a fellowship in his college, he entered into holy orders, and was noticed as an able preacher in the university. He died in 1763. He rendered Milton's masque a very acceptable present to the public, and it still continues a favourite dramatic entertainment, under the title of "Comus," having been set to music by Dr. Arne. Besides this, it had the advantage of being at first performed by Mr. Quin in the character of Comus, and by Mrs. Cibber in that of the lady. During the run of this piece, Dalton industriously sought out a grand-daughter of Milton's, oppressed both by age and penury, and procured her a benefit from this play; the profits of which, it is said, amounted to upwards of 120*l*.

DALY, (RICHARD) late manager of the Dublin theatre, and formerly actor. He is of a respectable Irish family, and finished his education at Trinity College, Dublin. He came to

to London to enter the temple, but finding his remittances inadequate to his expences, he attempted the stage contrary to the advice of his friends, and, returning to Dublin, engaged with Mr. Ryder the then manager of Crow Street Theatre, where he made his appearance in Lord Townly, (The Provoked Husband), Lady Townly, by Mrs. Lyster, then a widow, and celebrated as an actress in the comic line, whom Mr. Daly, after a short courtship, married; and secretly applied to Dr. Wilson, the proprietor of Smock-alley Theatre, for the use of that house to perform plays. Mr. Ryder at this time was in possession of that theatre which had been for some years shut up, and was much out of repair; but having been considerably in the proprietors' debt for rent, &c. he was induced to relinquish his claim, not dreaming of the intended opposition, on Dr. Wilson's proposal of exonerating him from the money that was due. Mr. Daly had also secretly engaged the best performers that were then to be had; and, having obtained the desired possession of Smock-alley house, announced his intention, and, by permission of the Lord Mayor, opened his city theatre with all possible expedition, with a new occasional prelude, called "Smock-alley Secrets; or, The Manager Worried," written by Mr. Lefauue, a gentleman of Dublin; the principal characters by Mr. Daly, Mr. Moss, and Mrs. Daly—the play was the "West Indian," Belcour, Mr. Daly; Stockwell, Mr. Mitchell; Major O'Flaherty, Mr. Owenson; Varland, Mr. Moss; Charlotte Rustport, Mrs. Daly; Louisa Dudley, Mrs. Sparks; &c. and the entertainment "The Seraglio," Roxalana, Mrs. Daly. Besides the above, his company consisted of Messrs. Kemble, Grist, Swindall, Young, Mrs. Melmoth, Mrs. and Miss Hitchcock, &c. Mr. Daly, as a manager, now displayed considerable spirit and judgment—he got up the most celebrated new pieces, as soon as they were established in London, particularly "The Belles Stratagem," which had a considerable run, and was represented with magnificence not in-

ferior to Covent Garden; "The Son-in-Law," &c. The only piece in which his rival had the advantage, was Pilon's speaking pantomime of "The Touchstone;" but his opposition being too powerful, he soon added to his company *the manager in distress*, Mr. Ryder, by which means the theatre became *royal*. Future opponents started, but were too weak for a contention. The most formidable was Giordani's English opera-house, in Capel Street, which, had it continued, might probably have shut up the other. In the summer, Mr. Daly had the best performers from London, and the after season (as it was called) was generally productive. During the administration of the late Duke of Rutland, a riot took place at the theatre, (the lord lieutenant having been there), occasioned by a political party; when Mr. Daly, by his conduct, so ingratiated himself with government, that a bill was passed for depriving the lord mayor of the power of licensing theatres, by which means Mr. Daly put to defiance all future opposition. He then became sole theatrical monarch; and, in such a situation, naturally incurred the ill-will of many: but, to his great astonishment, he found a serious rival in Mr. Astley, who opened a theatre in Peter Street, where he gave dramatic trifles, pantomimes, &c. He endeavoured to stop this opponent's progress; but found he had an unexpected power for his exhibition; and, as Mr. Daly's popularity had decreased, Astley's theatre became the fashionable place of entertainment. This was succeeded by another more formidable opposition: the theatre in Fishamble Street, was opened as a private one, by subscription; the most distinguished characters in Dublin had joined in the undertaking, for their own amusement. They also engaged actresses, particularly the present Mrs. Pope, Mrs. Coats, Miss Gough, &c. and, as no money for admission was taken, the house was, of course, filled with the most fashionable company. Mr. Daly had, in some degree, triumphed at this time, over Mr. Astley for his performances of farces, which belonged

to the theatre, for which he recovered some damages; but the private subscription theatre was his greatest mortification. On the death of his wife, he deemed it advisable to retire from the cares and fatigue of management, whenever an opportunity offered; accordingly, he made an excellent bargain with Capt. Jones, who had superintended the Fishamble Street theatricals, and seceded at a time (1797) when the state of Irish affairs was exceedingly against the interest of a Dublin theatre. As an actor Mr. Daly succeeded, being on his *own* boards: however, impartial criticism must say, his tragedy was contemptible; but, in light parts of comedy, he was tolerable. It is no wonder, in the situation of a manager, that he should meet with occasional abuse and slander; every manager must experience this, for no manager should submit to the whims and caprices of his company: he had his enemies; he had his friends; but theatrical *enmity* is well known to proceed from secret *jealousy*, and theatrical *friendship*, from secret *interest*: if Mr. Daly's conduct could not always be defended, his biographer will be bold to say, that it was not always justly represented; and, as a manager, he has to boast, that he has done more than any of his predecessors ever did, for, after upwards of seventeen years management, he has retired with a handsome provision for himself and family, while his superiors, as actors, Sheridan, Barry, Mossop, Woodward, Ryder, &c. had been unfortunate as Dublin managers. Mr. Daly received for his patent 1000*l.* per annum annuity, and 100*l.* per annum for each of his children after his death. His wife, whose maiden name was Barsanti, appeared at the T. R. Covent Garden, in a prelude written by the late Mr. Colman for the purpose, 1772. She was of an Italian family, and scholar of Dr. Burney; and displayed very powerful talents by imitating Italian and English singers. On the secession of Mr. Colman from the management of that theatre, in 1777, she spoke an occasional epilogue.

DARCY, (JAMES) was born in the

county of Galway, in Ireland, and brought out two tragedies at the Theatre Royal, Dublin, viz. "Love and Ambition," 1732, and "The Orphan of Venice."

D'ARCY, (Mr.) singer, (whose real name is *Caird*, but, by transposing the letters, and changing the *I* into *Y*, was supposed to be of foreign extraction) made his first appearance at the Haymarket Theatre in Capt. Greville, (The Flitch of Bacon), June 23, 1798. He had been for some time instructed by Mr. Kelly, and had practised a little in the country.

DARLEY, (Mr.) singer was bred a buckle-maker, in Birmingham; but, induced by the compliments he received for his vocal abilities, to become a public singer, he courted the favour of that town, first at their Vauxhall, then at their theatre. After which he became a chorus-singer at Covent Garden; and, on the departure of Mr. C. Bannister from that theatre, performed the first-rate characters, in which he acquitted himself with credit.

DAVENPORT, (Mr.) actor, has been on the stage for some time, and assisted Mr. Daly the first season of his management in Dublin. In 1795, he and his wife received an engagement at Covent Garden, and Mrs. Davenport being deemed the best substitute for the late Mrs. Webb, they were also engaged at the summer theatre.

DAVIES, (THOMAS) author of dramatic Miscellanies, &c.; was an actor under the management of Henry Fielding, and the original representative of young Wilmot. He played in the tragedy of "Fatal Curiosity," at the Haymarket, in 1736. Afterwards he commenced bookseller in Duke's Court; but met with misfortunes which induced him to return again to the stage. For several years he belonged to various companies at York, Dublin, &c. At the former place he married the daughter of a Mr. Yarrow, an actor then belonging to the York theatre. He returned to London in 1752, when he and Mrs. Davies were engaged at Drury Lane Theatre; and, for several years, were in good estimation

tion with the town, though he fell under the ridicule of Churchill's *Rosciad*. He quitted the stage in 1762, and returned to his former business, having opened another bookseller's shop in Russel Street, Covent Garden.

DAVIES, (Mr.) actor, is supposed to be a native of London, where he has spent the greater part of his youth. He was bred a stone-mason; but, desirous of theatrical fame, commenced actor in the country, Norwich, Portsmouth, &c. Having acquired some reputation, as a provincial singer, he obtained an engagement at Drury Lane, where he made his first appearance in Lord Alimworth, (Maid of the Mill), and afterwards performed with cheerfulness every character which was given him. He then removed to Covent Garden, and became also a member of Colman's company, in the Haymarket, appearing, as occasion required, in tragedy, comedy, opera, farce, or pantomime. There have been, and are several performers of this name.

DAVY, (JOHN) composer, was born in the parish of Upton Hilion, about eight miles from Exeter. When about three years of age he came into a room where his uncle was playing over a psalm tune on the violin-cello, and, the moment he heard the instrument, he ran away crying, and was so terrified that he was expected to fall into fits. In the course of some weeks, his uncle repeatedly tried to reconcile him to the instrument, which at last he effected, after a great deal of coaxing, by taking the child's fingers, and making him strike the strings, which at first startled him; but, in a few days, he became so passionately fond of the amusement, that he took every opportunity of scraping a better acquaintance with this monster, who in the hands of his keeper, had dreadfully frightened him with his tremendous noise. Within a short time, by a little attention, he turned the notes of this frightful animal to notes of joy. At this time there was a company of soldiers quartered at Crediton, a town about a mile from Hilion: his uncle took him there frequently; and, one day, attending

the roll-call, he appeared to be greatly delighted with the fife; but, not content with hearing them, he borrowed one, and very soon picked out several tunes, and played them decently. After this he gathered a quantity of, what the people call, *biller*; it is tubular, and grows in marshy grounds; with this *biller* he made several imitations of the fife, and sold them to his school-fellows. When between four and five years of age, his ear was so very correct, that he could play an easy tune after once or twice hearing it. Before he was quite six years old, a neighbouring smith, into whose house he used frequently to run, lost between twenty and thirty *horse-shoes*: diligent search was made after them for many days; but to no purpose. Soon after, the smith heard some musical sounds which seemed to come from the upper part of the house; and, having listened a sufficient time to be convinced that his ears did not deceive him, he went up stairs, where he discovered the young musician, and his property between the ceiling of the thatched roof. He had selected eight *horse-shoes* out of more than twenty, to form a complete octave; had suspended each of them by a single cord, clear from the wall, and, with a small iron rod, was amusing himself by imitating Crediton chimes; which he did with great exactness. This story being made public, and his genius for music encreasing hourly, a neighbouring clergyman, of considerable rank in the church, who patronized him, showed him a harpsichord, which he soon got a familiar acquaintance with, and, by his intuitive genius, was shortly able to play any easy lesson which came in his way. He applied himself to the violin, and found but few difficulties to surmount in his progress on that instrument. When eleven years old, he was introduced by his patron to the Rev. Mr. Eastcott, of Exeter, who set him down to the piano-forte; and soon perceiving that the seeds of music were sown in a rich soil, he recommended his friends to place him with some cathedral organist, under whom he might have free ac-

seems to a good instrument, and get some knowledge of the rules of composition. Accordingly, Mr. Jackson, organist of Exeter Cathedral, was applied to, who consented to take him, and he was articled to him when about twelve years of age. His progress in church music was hardly credible; and, in his voluntaries, his invention is not to be described. He continued to improve, and became an excellent performer on the organ. He likewise became a good violin, viola, and violoncello player; and composed some vocal quartets, which were thought elegant by the first professors of London. He then composed some dramatic pieces for Sadler's Wells, &c. and an opera (written by Mr. Holman) for Colman's Theatre. He was engaged by Mr. Harris to play in the orchestra, and has since assisted the manager as a composer. For a while he followed the profession of teacher, and had several respectable pupils; but now applies himself entirely to composition, in which he is reckoned wonderfully quick and correct.

DAWSON, (Sen. and Jun.) actors, the father was manager of a company some years ago in Ireland, when he married Mrs. Lewis, the mother of Mr. William Lewis, now of Covent Garden Theatre. Having failed as country manager, he opened a theatre in Capel Street, Dublin, where he brought out his young son-in-law, Mr. Lewis, in *Belcour*, (The West Indian), Mrs. Sparks in *Clarissa*, (Lionel and Clarissa), &c. He then joined Mr. Ryder's company, and occasionally officiated as acting manager. On the failure of Crow Street Theatre, he engaged with Mr. Daly, with whom he had a violent quarrel, which occasioned an appeal to the public; but he soon forgot the cause, and became afterwards the manager's particular friend, being occasionally his agent in making engagements, &c. His son, George, was a favourite comedian in Dublin, though not possessed of very great abilities. He had been instructed in dancing, and was frequently the ballet-master of the theatre: he performed at both

Crow Street and Smock Alley Theatres. He died before his father, and, during the wake, (a custom in Ireland) through the neglect of the people, his body was partly consumed by fire.

DEATH, (Mr.) actor, and a favourite at several provincial theatres. He was engaged by Mr. Ryder when manager of Smock Alley Theatre, Dublin, where he performed a huntsman's character in a new comedy there, called "The Benevolent Man," written by Maynard Chamberlain Walker, Esq. an eminent barrister, now in Dublin in which the critics said, "Death was quite *adieu*." He was, like many other disappointed performers, engaged by the late Mr. Palmer for the Royalty Theatre.

DECAMP, (ANNE THERESA) actress, was, in her early days, a dancer at Drury Lane Theatre, when she occasionally represented children's characters: but increasing in years, she increased also in fame, and was brought forward in more important parts. At the Haymarket Theatre she made a greater progress by being an occasional substitute; and established her reputation by sustaining all the characters she undertook with considerable ability. In 1779, she produced a comedy, for her own benefit, entitled "First Faults," which was a promising specimen of literary abilities, and in 1801, she assisted Mr. C. Kemble in translating and altering the play of "Deaf and Dumb."

DECAMP, (Mr.) actor, brother of the preceding lady, was formerly, Edward V. Prince Arthur, &c. at Drury Lane Theatre. After which he improved himself at Edinburgh, Margate, &c. and then, in consideration of his early services, and the present fame of his sister, was engaged by the Drury Lane manager, where he made his appearance in *Vapour*, (My Grandmother), Nov. 13, 1800. The chief character he played, during the season, was *Gradus*, (Who's the Dupe?) on account of Mr. J. Bannister's indisposition, in which he discovered promising abilities; and, though young, is at present an useful performer

performer in trifling conceits, footmen, &c.

DEGVILLE, (JAMES) contriver of ballets, &c. is the eldest son of Mr. Peter Degville, of French extraction; but born in England. He was instructed by his father, and M. Dauberval of Paris. He married Miss Berry, who belonged to the opera-house for several seasons. In 1795, he was engaged by the proprietors of Drury Lane Theatre, for whom he furnished a grand pantomime ballet, called "Alexander the Great; or, The Conquest of Persia," which met with considerable applause. He also assisted in the processions, &c. of "Pizarro." At present he is engaged at the opera-house. The general superiority of his pupils, to whom he is always more than commonly attentive, sufficiently proves the eminence of the master.

DEIGHTON, (Mr.) actor, formerly the hero of Sadler's Wells. Being a good comic singer, he was sometime engaged for pantomimes, &c. at Drury Lane Theatre, and is now a member of Covent Garden company. He follows the profession of a painter, and has considerable merit in caricature likenesses. He holds up to view several of the performers in his shop, Charing Cross; and his imitations give in general great satisfaction.

DELAP, (Rev. JOHN) author of three tragedies performed at Drury Lane, viz. "Hecuba," 1761; "The Royal Supplicants," 1781; and "The Captives," 1786. He is a North Briton, and probably a better preacher than a writer.

DELL, (HENRY) wrote and altered the following pieces: "The Spouter; or, Double Revenge," farce, 1756; "Minorca," tragedy, 1756; "The Minour," comedy, 1756; and "The Frenchified Lady never in Paris," taken from Dryden and Cibber, 1757. He was a bookseller first in Tower Street, and afterwards in Holborn, where he died in humble circumstances. He once attempted the stage at Covent Garden Theatre, but without success.

DELPINI, (CHARLES) actor in, and inventor of pantomime, was

born at Rome, where he was instructed by the famous Niccolini. About 1774, he was engaged by Mr. Garrick, and was among the several actors who then went from Drury Lane to Covent Garden; but soon after returned to his former situation, and performed also at Colman's Theatre. He has assisted in several pantomimes, particularly "Robinson Crusoe," all the pantomimical part of which he furnished, and played the character of Robinson Crusoe himself, Friday by Mr. Grimaldi. He assisted the late Lord Barrymore's private theatricals, and performed also at the Royalty Theatre during the late Mr. Palmer's management, for whom he got up the pantomimes of "Don Juan," and "The Deserter of Naples," which were afterwards played at the Theatres Royal. At present he belongs to Covent Garden Theatre. His wife, whom he married in 1784, has performed at several provincial theatres with applause; but has now retired from the stage.

DENMAN, (Mr.) actor, having performed at Tunbridge, Margate, &c. with considerable applause, was engaged by the proprietors of Drury Lane for the Irish characters, which had been formerly supported by Mr. Moody. His first appearance was in Foigard, (Beaux Stratagem), Oct. 27, 1796. The cause of his engagement, was chiefly on account of a new piece, called "The Charity Boy," which had been announced for representation at the Haymarket Theatre, but transferred to Drury Lane, on account of Mr. Johnstone's then indisposition. The condemnation of this musical entertainment, in which Mr. Denman performed the character intended for Mr. Johnstone, rendered his stay in London but for a season.

DENNIS, (JOHN) author of two tragedies, &c. was a native of London, and son of an eminent Sadler and Citizen. He was educated under Dr. Horn, at Harrow on the Hill, and thence removed to Caius College, Cambridge, where he took the degree of B. A. but was expelled the college for literally attempting to stab a person in the dark; after which

which he travelled through France and Italy. At his return, he set up for a wit and a fine gentleman, and, having some fortune which was left him by an uncle, held every attainment in contempt that did not relate to poetry and taste. Though his abilities have been slighted, yet he was visited by the Duke of Buckingham, the Earls of Halifax, and Pembroke, Moyle, Dryden, Wycherly, Congreve, Southern, Garth, &c. who had some opinion of his talents. In 1704, came out his favourite tragedy of "Liberty Asserted," in which were so many severe strokes upon the French nation, that he thought they were never to be forgiven. He really persuaded himself, that the King of France, then at war with England, would never make peace till the author of the play was delivered up to him; and, upon the full persuasion of his own importance, he is said to have waited on his patron, the Duke of Marlborough, when the congress was held at Utrecht for a treaty of peace, to desire that no such article might be stipulated to, as his being given up. The duke told him that he was sorry he could not serve him, for he really had no interest with any of the ministers at that time, but said, that he fancied his case was not so desperate as he imagined; that he had indeed made no such provision for himself, yet, could not help thinking, that he had done the French almost as much damage as the author of the play. In 1709, he published his tragedy of "Appius and Virginia," which met with no success, though for which he had invented a new kind of thunder. Being at the theatre a few nights after the ill-fate of his own play, and hearing it thunder, he started up of a sudden, and cried out, with an oath, "That's my thunder! How these rascals use me—they will not have my plays, yet steal my thunder!" Having attacked Mr. Pope, and abused Mr. Addison's "Cato," he was represented as a madman by Swift, and rewarded by Pope with a place in his Dunciad. Besides the above tragedies, he wrote other pieces, in all of which he shewed that he had

better talents for judging of the performances of others than for producing any thing of himself, which made an able critic remark, that "Dennis was the fittest man in the world to instruct a dramatic writer, for he laid down rules for writing good plays, and shewed him what were bad by his own." He died in 1733, aged 77. In the very close of his days a play was acted for his benefit at the little theatre, in the Haymarket, procured through the united interests of Messrs. Thomson, Mallet, and Pope, the last of whom, notwithstanding the gross manner in which Mr. D. had on many occasions used him, and the long warfare that had subsisted between them, interested himself very warmly for him, and even wrote an occasional prologue to the play, which was spoken by Mr. Cibber, jun.

DENT, (JOHN) author of the following farces, "The Candidate," "Too civil by half," 1782; "The Receipt Tax," 1783; and two preludes, "The Lawyer's Pannic; or, Westminster in an Uproar, 1785; and "The Telegraph; or, New Way of knowing Things," 1795. He would have contributed more to the stage if he had met with encouragement from the managers, but many of his pieces were rejected or *lost*. Among the latter was a farce, called "The Tarantula," presented to the proprietors of Drury Lane. He died lately.

DÉRBY, (Countess of) maiden name *Farren*, at which time she was an actress of celebrity. She made her first appearance in Liverpool, and, at the early age of fifteen, was brought forward at the Haymarket, during the first season of the elder Colman's management, in the character of Miss Hardcastle, (She Stoops to Conquer), when the reception she met with confirmed the opinion which the manager had formed of her abilities. Her first character at Liverpool had been Rosetta, (Love in a Village), which she now repeated in London with applause; and, after much entreaty, was prevailed upon by Mr. Parsons to undertake, for his benefit, the part of Lady Townley, (Provoked Husband), which

which she had for some time declined through diffidence. So great was her success in this character, that she was engaged for *both* the winter theatres successively, and performed at Drury Lane, and Covent Garden, in both tragedy and comedy. Having now completely established her theatrical fame, she succeeded Mrs. Abington in her chief characters at Drury Lane, and displayed all that elegance, ease, and fashion, for which her predecessor had been so famed. Though she had supported many tragic parts with Mr. Digges in Covent Garden, and represented Juliet, the Fair Circassian, &c. at Drury Lane with great and merited applause, she now confined her extensive abilities to the comic line; but occasionally performed serious characters in comedy, ("The English Merchant," "Conscious Lovers," "Chapter of Accidents," &c.) with equal approbation. To her the "Heiress," and other modern pieces were indebted for success, while her *elegant* representation of Lady Teazle is still remembered; notwithstanding the *playful* manner in which Mrs. Jordan endeavours to obliterate it. Having left the Haymarket Theatre, she paid a summer visit to Dublin, and her performances there were received with universal approbation. At this time she was noticed by the most distinguished characters, and, at the particular request of several of the nobility, had conducted the stage business of a private play, which was performed at the Duke of Richmond's house, in Privy Gardens, and in which Lord Derby, Lord Henry Fitzgerald, and the Hon. Mrs. Damer, performed. Her *private worth* as well as *public merit* had long attracted the admiration of Lord Derby, and, as soon as his lordship was at liberty to offer her his hand, he avowed his intention of calling her his wife; in consequence of which, she took leave of the stage, April 8, 1797. Her final character was Lady Teazle, and the anxiety of the public was so great to witness the last performance of this favourite actress, that the theatre was crowded soon after the doors were opened. Towards the

conclusion of the play she appeared to be much affected, and, when Mr. Wroughton came forward to speak some lines, which were written on the occasion, her emotions increased to such a degree that she was under the necessity of receiving support from Mr. King. The fall of the curtain was attended with repeated bursts of applause, not unmingled with feelings of regret for the loss of an actress then in the zenith of her charms, and while her dramatic reputation was higher than ever.

DERRICK, (SAMUEL) translated a piece from the French of the King of Prussia, called "Sylla," a dramatic entertainment, 1753. He was a native of Ireland, born in 1724, and, being intended for trade, was sometime placed with a linen draper in Dublin; but, disliking business, quitted both it and his country in 1751, and commenced author in London. Soon after he arrived at the metropolis he indulged an inclination which he had imbibed for the stage, and appeared in the character of Gloucester, (Jane Shore), but with so little success that he never repeated the experiment. He succeeded Beau Nash in his office of master of the ceremonies at Bath, and Tunbridge; but, through his extravagance, was as necessitous at the time of his death, March 7, 1760, as he had been at any period of his life.

DIAMOND, (Mr) actor, was brought up to business, which he declined for the stage, and was some time under the tuition of Mr. Garrick. He made his appearance at the Haymarket theatre, under the late Mr. Colman's management, and afterwards went to Bath, where he purchased a share of the theatre, and is at present the chief manager. He is a favourite at both Bath and Bristol, where he has attained the character of a *respectable*, though not a *great* performer. In the summer Mr. Diamond is an occasional performer in the country, whereby he has frequently an opportunity of procuring some promising actors for his own theatre. It was during his performance at Richmond that he received and complied with Mr. Elliston's application.

lication. His son, a young man of promising abilities, has lately attempted dramatic writing. He produced a musical entertainment, called "The Sea-side Story," which he was promised by the manager of Covent Garden should be brought out when there was an opportunity; but, impatient of literary honour, he not only gave up all hopes of emolument, but almost hazarded that fame, by giving it for a benefit, (1801) as it is well known, notwithstanding the many wretched pieces performed on those occasions, several productions of merit have in this manner been sacrificed. However, the young dramatist's wish seems to have been satisfied: for, though got up with all the disadvantages of a benefit piece, it gave satisfaction, and was afterwards espoused by the manager.

DIBDIN, (CHARLES) dramatist, composer, and formerly actor. His first character on the stage, which brought him into notice, was Ralph, (Maid of the Mill), and through the author's recommendation he was engaged by Mr. Garrick, when his performance of Mungo, (Padlock) 1768, rendered him a favourite with the town. His fame, however, as actor, was established by his excellence as a composer, and to his musical genius he is likewise indebted for his literary fame, his following dramatic writings being in general but simple vehicles for music: "The Shepherd's Artifice," in 1764; "Damon and Pheida," altered from Cibber, 1768; "The Wedding Ring," 1773. Previous to the representation of this piece, a report was spread that Mr. Bickerstaff was the author. Mr. Dibdin thought proper to make an affidavit that he was not; for as Bickerstaff's name was then odious to the public, the fate of the entertainment seemed to depend upon the town's giving credit to Mr. Dibdin's affidavit; nevertheless, on the first night of the representation of the piece, part of the audience testified their displeasure by interrupting the actors for some time, till Mr. King came on and begged leave to read a paper, put into his hands by Mr. Dibdin; the purport whereof was that Mr. D.

had positively sworn that Mr. B. was not the author, and that the public should be made acquainted with the author's name in a day or two. The piece was now allowed to be performed without further opposition, but, when finished, the audience became clamorous to have the author's name announced; when Mr. King again came forward, made an apology, hoping the town would not think him a party in any division, and then informed them that the managers had resolved, if Mr. Dibdin made use of the least equivocation, to dismiss him from the theatre, and that the performers would shun him as a perjured man, and a pest to society. This declaration, however, did not produce the desired effect, for Mr. Dibdin was obliged to appear and declare he was the author of both the words and music; which asseveration appeased the audience, who approved of the entertainment, though containing little to recommend it. After this, he produced "The Deserter," taken from the French, 1774; "The Waterman, or First of August," 1774; "The Cobler, or a Wife of Ten Thousand," 1774; "The Metamorphoses," 1776; "The Quaker," 1776; "Poor Vulcan," burletta, 1778; "The Gipsies," 1778; "Rose and Colin," 1778; "The Wives Revenged," 1778; "The Chelsea Pensioner," 1779; "The Mirror," pantomime, 1779; "The Shepherdess of the Alps," 1780; "The Islanders," 1780, afterwards altered and called "The Marriage Act," 1781; "Jupiter and Alcmena," taken from Dryden, burletta, 1781; "None so blind as those that will not see," 1782; "Liberty Hall, or the Test of Good Friendship," 1785; "Harvest Home," 1787; "A Loyal Effusion," 1797; "Hannah Hewit, or the Female Crusoe," acted for a benefit, 1798. He married the daughter of a respectable tradesman, whom he is said to have deserted without provocation. His want of economy has plunged him into many difficulties; and in 1777 he was under the necessity of residing, by pecuniary embarrassments, abroad. He then sent his "Poor Vulcan" to Dr. Arnold, under whose

whose auspices it was brought out and received with kindness. Its success enabled him to return, and he was engaged as musical composer to the theatre of Covent Garden, with a fixed salary. This situation he lost by a disagreement with the manager, for having added music to the *Amphytrion* of Dryden and converted it into an opera, (*Jupiter and Alcmena*) he demanded to have the benefit of three nights for it, in the same manner as if it had been a new piece. The demand was unreasonable. The manager bought the copy—and they separated. After this he composed music for an opera, which was brought out at the Dublin Theatre; and brought a demand against the then manager, Mr. Daly, for the same, which he obliged him to pay. His embarrassments still increasing, he opened an entertainment of recitation and songs, which for the merit of the latter became popular, and his success induced him to build a theatre for himself in Leicester Street, with a convenient shop for publishing his own music. Though his success in this kind of entertainment is not so great as formerly, yet he finds his London performances in the end productive, as his occasional visits to the country are consequently lucrative. He has endeavoured to extend his literary fame by writing novels, &c. but in the opinion of some critics he has thereby diminished it.

DIBDIN, (THOMAS) dramatist and actor, son of the preceding, but not acknowledged by his father. For some time he was in obscurity in the country, where he was known by the name of Marchant, and under which name his first dramatic piece, "*The Mad Guardian*, or *Sunshine after Rain*," (which was performed at the provincial theatres with some applause) was published, with "*Juvenile Poems*, &c. As a dramatist he has been always more conspicuous than as an actor, and the success of his farce called "*The Jew and the Doctor*," in the country, procured him a recommendation to Mr. Harris, to whom the piece was sent, and by whom it was immediately accepted. Before this Mr. Dibdin, however, had

applied in vain, having met with those rebukes which *friendless* authors generally experience. At this time, however, he caught Dame Fortune in good humour, resumed the name of Dibdin, and, previous to the representation of his accepted farce, produced an occasional piece, called "*The Mouth of the Nile*," 1798, which so established his literary fame with the manager, that he was allowed a separate salary for his writings by which he was bound to produce so many pieces per season, and write whatever songs, &c. were required. His farce of "*The Jew and the Doctor*" having been altered, in consequence of Mr. Cumberland's "*Jew*," was this season brought forward with considerable applause. After which he produced, in 1799, the following pieces: "*Five Thousand a Year*," a petit comedy; "*The Birth Day*," another petit comedy, altered from Kotzebue. His "*Sunshine after Rain*" was acted one night for a benefit, but got up in such a careless manner as to prevent a repetition, though certainly an author, who was engaged to write for the house, ought on this occasion to have been entitled, to the superintendence of a manager, who must have been interested in his success. "*The Horse and the Widow*," a comic piece, altered from Kotzebue; "*The Naval Pillar*, or *Britannia Triumphant*," an occasional musical entertainment. In 1800, he produced "*True Friends*," a musical entertainment, unsuccessful; "*St. David's Day*," a musical entertainment; "*The Hermione*, or *Valour Triumphant*," an occasional interlude; "*Liberal Opinions*," a comedy of three acts, afterwards extended to five, and called "*The School for Prejudice*;" and "*Il Bondocani*," a musical entertainment. He has also assisted pantomimes, "*The Volcano*," "*Harlequin's Tour*," &c. His wife is an actress, and belongs to Covent Garden company. His brother, formerly known by the name of *Pitt*, is now superintendant at Sadler's Wells. Mr. Dibdin is author of several favourite songs, which have been generally written for benefits. He has lately, during his country excursions,

given an entertainment, called "Nothing New," consisting of songs, stories, &c. which has met with applause, particularly at Oxford, where he is patronized by several distinguished characters.

DIDIER, (J.) actor, has played at several provincial theatres, and is now manager of the Theatre Royal, Richmond, Deal, Dover, &c.

DIGGES, (WEST) actor, made his first appearance on the stage at Dublin, in 1749. He played at Covent Garden and the Haymarket Theatres with great applause, and was for some time manager at Edinburgh. His last performances were at Dublin, where he was suddenly seized with a paralytic stroke, which rendered him incapable of following his profession. He then became the manager's confidant and privy counsellor, for which he had an allowance, but at the same time the ill-will and envy of the company. He died at Cork in 1786. He is frequently spoken of in Mrs. Belamy's Apology; and in the early part of his life was distinguished by the title of the *Gentleman Actor*.

DIGNUM, (Mr.) singer, was son of a master taylor in Wild Street, London, to which business he was brought up; but having distinguished himself as a singer in a Catholic chapel, he was recommended to the late Mr. Linley, who immediately took him an apprentice. He made his first appearance on the stage at Drury Lane, in Young Meadows, (Love in a Village) when he became a principal vocal performer at a good salary. At this time his family were much embarrassed, and with filial affection he applied the greater part of his earnings to their relief. He married the daughter of Mr. Rennel, a attorney, with whom he received an handsome fortune.

DIXON, (CLARA) singer, was instructed in vocal music by Mrs. Crouch, and performed at the Opera House under the name of Signora Clara. Her first appearance on an English stage was for Mrs. Crouch's benefit, in Beda, (Bluebeard) April 25, 1799. She appeared the succeeding season, on the same occasion, in Guita, (Siege of Belgrade) and was

engaged by Mr. Harris for Covent Garden, where she made her debut in Polly, (Beggar's Opera) September, 1800.

DOBBS, (FRANCES) a native of Ireland, who produced one play, acted at Dublin, called "The Patriot King, or Irish Chief," 1774.

DODD, (JAMES SOLAS) is author of one dramatic piece, which was acted once at Covent Garden, called "Gallic Gratitude, or the Frenchman in India," 1779. He published a pamphlet in defence of the Cock Lane Ghost, and afterwards composed a "Lecture on Hearts," which he read publicly at Exeter Change, with some success. He was bred a surgeon, and now follows the profession.

DODD, (Mr.) actor, was a native of London, and put to a grammar school in Holborn. Having performed Darius, in Terence's "Andrea," whilst at school, he entertained a passion for the stage, and commenced actor at the early age of sixteen, at Sheffield, where his first appearance was in Roderigo, (Othello) after which he undertook principal characters in tragedy with considerable encouragement. He then went to Norwich, where he chiefly exhibited in comedy with flattering applause, but was still a servant to Melpomene, till, being engaged at Bath, he devoted his study entirely to the comic muse with so much reputation that he received a very liberal proposal from the then managers of Drury Lane, (Messrs. Garrick and Lacey) which he accepted, and made his first appearance in London, 1765, in Faddle, (the Foundling) with success adequate to his own and the managers' most sanguine wishes. He established himself in many characters, particularly in genteel fops, in which line he stood unrivalled. About 1784 he formed a connection with Mrs. Bulkeley, afterwards Mrs. Barresford, which continued for some time; but, suspecting her fidelity, a separation ensued. He died in September, 1796.

DODSLEY, (ROBERT) dramatist, was born in 1703, and was in his early days a footman to the Hon. Mrs. Lowther, from which humble station

station his abilities soon raised him; for, having written a dramatic satire, called "The Toyshop," which was shewn to Mr. Pope, the celebrated poet was so struck with its merit, that he became immediately Dodsley's patron. By his interest the piece was brought out at Drury Lane, 1735, where it met with the success it merited, as did also another farce, produced the succeeding year at the same theatre, called "The King, and the Miller of Mansfield." The author was now enabled to go into business, and became a bookseller; in which station, Mr. Pope's recommendation, and his own merit procured him the countenance of the first persons of distinction, so that in a few years he was one of the most eminent of his profession. In 1738 he produced a farce, called "Sir John Cockle," being a sequel to "The King and Miller." In 1741 he brought out a ballet opera, called "The Blind Beggar of Bethnal Green." In 1745 he made an attempt to introduce upon the stage a new species of pantomime, in "Rex et Pontifex." In 1749 he wrote a masque, called "The Triumph of Peace," on the peace of Aix la Chapelle, which was acted at Drury Lane. He published a collection of old plays, in twelve volumes, 12mo. by which he has preserved the beauties of some antient dramatists. Having acquired a handsome fortune by his labours, he retired from his business, and died September 25, 1764, at the house of his friend, Mr. Spence, at Durham.

DOGGET, (THOMAS) actor, and author of a comedy, called "The Country Wake," which was afterwards altered to a ballet farce, called "Hob in the Well." He was born in Castle Street, Dublin, and made his first theatrical attempt on the stage of that metropolis, but, not meeting with the encouragement to which his merit was entitled, he came over to England, and joined a travelling company; after which, he procured an engagement at Drury Lane and Lincoln's Inn Fields Theatres, where he was universally liked, particularly in the characters of Foullewife (Old

Bachelor) and Ben, (Love for Love) which Congreve, with whom he was a great favourite, wrote in some measure with a view to his manner of acting. At Drury Lane Theatre he became joint manager with Wilkes and Cibber, but, in 1712, offended at Mr. Booth's being admitted to a share, he threw up his part in the property of the theatre, though it was looked on to be worth 1000*l.* per annum. By his frugality, however, he had saved a competent fortune to render him easy for the remainder of his life, with which he retired from the fatigue of his profession in the very meridian of his reputation. He was a comedian of great merit, possessing the happy art of arriving at the perfectly ridiculous without exceeding the bounds of nature. His manner, though borrowed from none, frequently served as a model to many, and the propriety with which he dressed his characters gave double force to his humour. He died Sept. 22, 1721.

DOSSIE, (ROBERT) was author of a musical piece acted at the Haymarket Theatre, called "The Statesman Foiled," 1768. He was principal secretary to the society for the encouragement of the arts and manufactures, and died about 1778.

DOW, (ALEXANDER) author of two tragedies, acted at Drury Lane, called "Zingis," 1769, and "Sethona," 1774. He was a native of Scotland, but was obliged to leave his country, in consequence of a duel, and entered himself as a common sailor on board an East-India ship, bound to Bencoolen; where the secretaryship to the governor being vacant, he very fortunately obtained that office, and soon became lieutenant-colonel. He died in the East Indies, 1779.

DOWNHAM, (HUGH, M.D.) author of the following tragedies, "Lucius Junius Brutus, or The Expulsion of the Tarquins," 1779; "Editha, or the Siege of Exeter," 1784; "Bellisarius, 1786." The two last were performed at Exeter, with considerable applause. He is the son of a gentleman of good fortune in the neighbourhood of

of Exeter, who died in 1789. He was brought up at the public school in that city, and took his degrees (as supposed) at Balliol College, at Oxford. He was designed for the church; took orders, and performed the duties of a clergyman, for a few years, in his father's neighbourhood. But a disorder, which has since proved to be a liver complaint, rendering any exertions of his voice painful and dangerous to him, he went to Edinburgh, and took his degrees in physic. An early attachment to a very amiable and accomplished young lady, which did not meet the intire approbation of his family, though she was very nearly related to Lord Courtnay, and had a genteel fortune, fixed the first essays of his muse on love. The Poems to Thespia, published at the end of the "Land of the Muses," are the genuine effusions of a poetic fancy, and of a heart fraught with those sincere and ardent passions which have since marked his life. While he was in Scotland, or soon after his return, he published the "Land of the Muses," in imitation of Spenser. This fixed his reputation as a poet, and several editions of it were sold. It is probable that his attention was turned to the stage very early in life, as, it is said, several of his pieces were offered for representation, but rejected by the managers. Among these was "Lucius Junius Brutus," than which, many worse pieces have been accepted, and absolutely forced upon the public. His plays which have been acted at Exeter, gave great satisfaction, and were frequently repeated. It is therefore much to be wished that the merits of all new pieces, offered for representation, were to be decided by a literary committee, and not to depend on the judgment of capricious managers, too often attached to their *own* works, or biased by *interest* and *partiality*.

DOWNING, (GEORGE) was an actor in the country, and author of "Newmarket; or, The Humours of the Turf," comic piece, 1763; "The Parthian Exile," tragedy, acted at Coventry, and Worcester, 1774; and "The Volunteers; or, Taylors to

Arms," interlude, acted at Covent Garden, 1780. He was the son of a tradesman, who gave him a genteel education. Unknown to his friends he married at the early age of nineteen, and commencing strolling actor, endured all the hardships incident to the life of an itinerant player. He was at one time a comedian in the York company; but, tired of the stage, he became master of a school at Birmingham, where he died about the latter end of 1780.

DUBELLAMY, (Mr.) actor, was a favourite performer in the vocal line. He played for some time at Drury Lane, and the Haymarket Theatres; at the latter of which, he represented the character of Cawwawkee, in (Polly), the second part of the "Beggar's Opera," 1777, which the late Mr. Colman then got up. He afterwards went to Dublin, and, under Mr. Ryder's management, played Capt. Macheath, &c. alternately with Mr. Webster.

DUBOIS, (DOROTHEA) authoress of some musical pieces, was the wife of a musician, and daughter of the Earl of Anglesea, by Anne Sympson, a lady who asserted herself to be wife of his lordship, though disowned by him. In consequence of this disputed right, the daughter was never acknowledged as legitimately belonging to the family; but passed most of her life in great indigence, and ineffectual attempts to establish her claim to that distinction which she used in the title-pages of her works. She wrote some musical entertainments for Mary-bone Gardens, and produced a piece which was acted at Fishamble Street, Dublin, about 1772, called "The Haunted Grove," when a verse in the Finale, which was deemed indelicate, occasioned its sudden condemnation. She died about Jan. 1774.

DUBOIS, (BAPTIST) actor in pantomime, who has acquired no inconsiderable fame at Sadler's Wells, &c. In 1798, he applied to the proprietors of Drury Lane, and, contrary to his expectations, received an engagement. In the character of a clown he is much admired; but his abilities are not confined to this part.

He

He has several pupils with whom he occasionally exhibits tumbling, &c.

DUDLEY, (Rev. HENRY BATE) dramatist, was the son of a clergyman who had a living near Chelmsford, in Essex. Being proprietor of a morning paper, he was called to an account, in 1781, for a libel which had appeared in it against the Duke of Richmond. His dramatic pieces are "Henry and Emma," interlude, 1774; "The Rival Candidates," musical entertainment, 1775; "The Blackamore washed White," ditto, condemned, 1776; "The Flitch of Bacon," ditto, 1778; "The Dramatic Puffers," prelude, 1782; "The Magic Picture," comedy, altered from Massinger, 1783; "The Woodman," opera, 1791; "The Travelers in Switzerland," ditto, 1794. His residence, Bradwell Lodge, near Bradwell, is so remarkable at sea, that it is considered by the coasting traders as a sea mark, and is almost as conspicuous as the Roman Temple, now called St. Peter's Chapel, which

stands about a mile and a half from it. The Building, and laying out of the pleasure grounds, cost 15,000*l*.

DUFFEY, (PETER) singer, was a hatter in Dublin, but declined business for the stage, having been flattered by his friends into a high opinion of his vocal abilities. He made his first appearance before the public at Capel Street Theatre, Dublin, in a new piece, written by a lady, called "The Enchanted Island," the music by Giordani: under such a master Mr. Duffey met with considerable applause. In 1789, he was engaged at Covent Garden, where he remained one season, and afterwards sung at Vauxhall. He then found it necessary to return to business, though different to his first occupation, and has been lately married.

DUFOUR, (Miss) singer, was first introduced to the public in a concert, and afterwards appeared at Drury Lane Theatre in Adela, (Haunted Tower), in 1798.

E.

EDWARDS, (Mrs.) actress, was instructed by Dr. Arnold, who brought her forward at the Haymarket Theatre, in Captain Macheath, (Beggars's Opera); after which she performed second-rate vocal parts, and chambermaids; and in 1789, procured an engagement at Drury Lane, where her chief character was Lucy, in the above opera.

EDWIN, (JOHN) actor, was the son of a watch-maker, who, with a liberality superior to his circumstances, gave him an education that afterwards rendered him essential service in life; for it is asserted that the knowledge he acquired of music, while a schoolboy, aided by a happy invention, and droll manner of delivery, made him one of the first comic singers of the age. He was born in Clare Street, St. Clement Danes, London, August 18, 1749; and, being of a sickly constitution, his father was induced to send him, at nine years of age, to a farmhouse in

a healthy situation, in the vicinity of Enfield, where he had not been long, before he gave the most decided indications of his future destiny, by joining some young gentlemen in that neighbourhood, in attempting to perform a play. Private theatricals were not then embellished and attended as they are now; for young Edwin and his associates received their audience in a stable, where the tragedy of "Alexander the Great" was chosen for the occasion, and the future comedian, *rant*ed his part, unaided by any other qualification, than what was produced by his puerile presumption. He remained at school till he was fifteen years of age, at which period he procured a place in the Pension Office of the Exchequer; but that employment requiring no more than two hours daily attendance, he had an opportunity of turning his thoughts to the stage; a propensity to which seems thus early to have been his ruling passion.

He

Having received information of a spouting club, at the French Horn, in Wood Street, Cheapside, he became a member; and it was there that the singular humour of Mr. William Woodfall, in *Old Mask*, in (*The Musical Lady*), first suggested to Edwin's mind, a serious idea of assuming the character of a comedian. The following summer, he studied the tankard scene of *Scrub*; the part of Simon in the first act of *The Apprentice*, and the first scene of *Polydore*, in *The Orphan*, which with the song of "I followed a lass that was froward and shy," and those of Sir Harry Sycamore, in the *Maid of the Mill*, he concluded might carry him very decently through the winter, at the beginning of which a new spouting society was instituted at the Falcon, in Fetter Lane. There Edwin made his first regular essay, and having passed the fiery ordeal of juvenile criticism, amid the applauses of the members, was soon after chosen one of the six managers. He was always a great admirer of the professional merits of the late Ned Shuter, who, in return, entertained a high opinion of his comic abilities, and used frequently to say, "My boy, you will be an excellent actor when I am laid low." Indeed it was to his imitation of that actor's songs, and the performance, at the above-mentioned club, of some of his parts, that he was first indebted for the patronage of Mr. Lee, of Drury Lane Theatre, who seeing his *Launcelot* in "*The Merchant of Venice*," engaged him for the ensuing summer at Manchester, at a settled salary of one guinea a week, and the profits of half a benefit. However, before he joined this theatrical corps, a circumstance occurred which might have been productive of great advantage to him. Mr. John Edwin, of Great George Street, Hanover Square, a distant relation, possessed of great wealth, happened to die leaving near 50,000*l.* to be distributed in public charities, and appointed twelve trustees to superintend the distribution. Mr. Way, the principal of these, and also one of his executors, aware of the folly of expending a

fortune on objects totally unknown to him, while his own kinsman was left entirely destitute, from an impulse of justice made young Edwin secretary to the trust, and annexed a salary of thirty pounds a year, beside some very considerable perquisites, to the appointment. But the *stage-struck* mind of this young man could be contented with nothing short of theatrical reputation; he accordingly resigned his secretaryship at the end of the year, during which he had accumulated 500*l.* and left his family without the formality of taking leave; but not before he had drawn his money out of the hands of Mr. Way, and presented it to his father, whose circumstances were embarrassed, and whose hopes had been disappointed by his resolution to turn player. When he was only sixteen years of age, he commenced an actor of *old men*, at the theatre of Manchester, in 1765. Justice Woodcock, and Sir Harry Sycamore, were two characters which were performed with great applause by our juvenile adventurer, and it is here to be observed, as a circumstance not a little remarkable, that he "played old men in his youth, and young men in his more advanced years." His fame was now so firmly established, that before the expiration of the summer, he was engaged at a salary of thirty shillings a week, at the Theatre Royal, in Smock-alley, Dublin. Accordingly, when the season was over at Manchester, he visited London, and having received some money and a watch from his father, he set out for the metropolis of Ireland, where he at length arrived in great distress, having waited so long for a fair wind at Parkgate, that he had been obliged to pawn his watch, and expend his last shilling on the road. The first character that he performed in Dublin, was that of Sir Philip Modelove, (*Bold Stroke for a Wife*), a part in which much is not expected from the actor. His next was that of Lord Trinket, (*The Jealous Wife*); and here he had so little of the nobleman in his manner and address, that when exclaiming in the course of his part, "I act a mighty ridiculous figure here,

here, upon honour!" some of the wags replied with great vociferation, "You do, indeed!" His success, however, in Justice Woodcock, (Love in a Village), amply repaid him for his former disgrace, and he afterwards continued through the season to attract considerable applause, either as an old man, a thief, a clown, or a constable. After his return from Ireland, he was engaged at several of the provincial theatres in England, and particularly at Bath, where he received great applause, in the characters of Perriwinkle, (The Bold Stroke for a Wife), and Sir Harry Sycamore, (The Maid of the Mill). There too he first became acquainted with Mrs. Walmsley, then a reputable milliner of that city, his desertion of whom, about twenty years afterward, occasioned him to be frequently hissed off the stage by a London audience. In June, 1775, he was engaged to play at Foote's theatre, in the Haymarket, at a salary of three pounds per week, and in the latter part of that month, made his first professional *bow* to a London audience, in the part of Flaw, in the manager's comedy of "The Cozeners." His success in this attempt did not, however, equal the expectations of his friends, and it was not till he had performed Jobson, (The Devil to Pay), and Billy Button, (The Maid of Bath), that he acquired any great degree of theatrical reputation; but his fame was not established till Mr. Colman became manager, (1777), when he was brought forward in several new eccentric characters, particularly in O'Keefe's pieces, in which the author and actor were mutually served. In 1779, Mr. Harris engaged Edwin at the rate of seven pounds a week. The first scenic personage he represented at Covent Garden, was Touchstone, (As you Like it); Edwin did what he could, but the effort was not entirely satisfactory. He played Midas on the same evening, and in that part recovered all the dignity he had forfeited in Touchstone. The leading design of Mr. Harris in engaging Edwin, was to do the part of Punch, in Dibdin's pantomime of "Harlequin Every Where," a part to

which the composer knew no other individual was competent---His vast comic powers were first generally acknowledged in Master Stephen; (Every man in his Humour). From his fine acting on that night, every thing great was presaged by those whose judgment warranted the encomiums of renown. At the conclusion of that season, he made a new engagement with the manager, and was fixed for three years at eight pounds per week. At the expiration of that term it was increased to twelve, and thus it continued until he was called from the great theatre of existence. He died October 31, 1790.

EDWIN, (JUNIOR) actor, son of the preceding, made his first appearance when about ten years old, in the part of Hengist, (Bonduca) at the Haymarket Theatre, July 30, 1778, and for several seasons represented juvenile characters at Covent Garden, and the summer theatres. When he grew up, he assumed the more regular walks of the drama, in both town and country; but never acquired that reputation which his father did as comedian. He was for a long time the inseparable companion of the late Lord Barrymore, whose private theatricals at Wargrave, he assisted.

EDWIN, (Mrs.) actress, wife of the preceding, maiden name *Richards*; her father and mother belonged to the Dublin stage during Mr. Ryder's management, where the daughter made her first appearance at the tender age of eight years, and discovered extraordinary abilities in the character of Prince Arthur, and other little parts. At this age she also played Prescilla Tomboy, (The Rump), for her benefit, which, on her account, was afterwards occasionally made an interlude. Miss Wallis, then a child, performed against her at Mr. Daly's theatre; but Miss Richards as a singer had the advantage. Young as she was, she proved the object of persecution; for, whenever her benefit was announced, Mr. Daly advertised "The Belle's Stratagem," then a fashionable comedy, it being the first season it was represented at Smock Alley, declaring

claring it to be *positively* the last night of its being played that season. The benefit was two or three times postponed, and each time the *last* night of the above play was opposed against it; the consequence of which was that the child, or rather her *parents*, had no benefit, being at last obliged to decline it. In the country she improved herself, and at a proper age made her first appearance in London at Covent Garden Theatre; and about 1792, was married to Mr. Edwin.

EGAN, (Mr.) actor, belonged to the Haymarket Theatre, under the late Mr. Colman's management, where he generally supported Irish characters. In 1784, he went to Dublin, having been engaged for Gior-dani's English Opera House, Capel Street; though, like several others who belonged to that theatre, incapable of rendering it any service in the vocal line. During his stay in Dublin he suffered much from severe indisposition, and died shortly after his return to London. The first part which brought him into notice was the Irishman, in the speaking Pantomime of "Harlequin Teague." Having been appointed to announce the second representation of this piece, which was performed for the first time, Saturday, August 18, 1782, he continued his blunders by giving it out for the succeeding night, (*Sunday*). His widow takes care of the wardrobe at Covent Garden.

EGERTON, (Mr.) actor, was in business near White Chapel, which he gave up for the stage, and made his first attempt (under this assumed name) at the Royalty Theatre. He played for a benefit or two at the Haymarket Theatre, and applied in vain to Mr. Colman for an engagement. He went to Birmingham in 1800, and performed with Mr. M'Cready; but in consequence of a sudden separation between him and the manager, he opened the Assembly Room in that town with an entertainment of his own, called "Whimsicalities," consisting of songs, imitations, extracts from the "Lecture on Heads," &c.

ELLISTON, (ROBERT WILLIAM) actor, was born in Orange Street, Bloomsbury, and is the youngest son of an eminent farmer at a village, called Gidgrave, near Orford, in Suffolk. He was educated at the expense of his uncle, Dr. Elliston, master of Sidney College, Cambridge, who intended his nephew for the church, and placed him, when nine years old, at St. Paul's School. Having gained some applause in an English oration which he delivered to the public, in the year 1789, he imbibed an early inclination for the stage; and shortly after performed *Pierre* (Venice Preserved), at a private theatre. He quitted school at the age of sixteen without the knowledge of his friends, and, resolving to try his success on the stage, accompanied a friend to Bath, where he engaged himself as clerk in a lottery office, and remained in that capacity (which was only for a few weeks) till he found an opportunity of making his theatrical essay, which was in the humble character of Tressel, (Richard III.) 1791, in which he gave so much satisfaction, that he was soon recommended to the York manager, and consequently left Bath in hopes of making a more rapid progress. At York, however, he experienced so much disappointment and vexation, as the principal characters were all in the possession of other performers, that he soon became weary of his condition, and wrote to his uncle a supplicating letter for pardon and indulgence. His application having had the desired effect, he returned to London, and was introduced to Mr. Kemble, who promised him an engagement at the opening of New Drury; but his patience having been exhausted before the building was completed, or, as it is still in an *unfinished* state, before the company could act plays there, he applied to Mr. Diamond, the Bath manager, who was then performing at the Richmond theatre, by whom he was immediately engaged. He made his second appearance on the Bath stage in *Romeo*, and was received by the audience in such a manner as proved that his Tressel was not forgotten. The indisposition of several

several performers now afforded him the long wished-for opportunities of displaying his versatile abilities; and he occasionally appeared in tragedy, comedy, opera, and pantomime with so much success, that he declined the promised engagement at New Drury, and retained his present situation, as more productive of fame and emolument. Still anxious for an advantageous appearance in London, he was resolved to make personal application to Mr. Colman, and procured leave of the manager of Bath for that purpose: but in this excursion he had a double view; for having formed an attachment for a young lady (Miss Rendall) who had been sent up to town, he was as anxious to see her as the London manager. The lady, however, unexpectedly returned to Bath before he quitted it, and, notwithstanding the many efforts which were made to prevent the union, he succeeded in obtaining her consent, and came up with his bride to London. He rehearsed the character of Octavian, (Mountaineers), before Mr. Colman, who, happy in procuring a substitute for Mr. Kemble, complied with his desire. Accordingly he made his first appearance at the Haymarket Theatre in Octavian, and Vapour, (My Grandmother), June 24, 1796, having been married about three weeks before. He then played Sheva, (The Jew), Sir Edward Mortimer, (Iron Chest), &c. His success was adequate to his wishes, notwithstanding the fame of his predecessors in Octavian and Sheva; and his performance of Sir Edward Mortimer secured the favour of the manager, as it preserved a play which had failed the previous winter season at Drury Lane. He then engaged with Mr. Harris for a certain number of nights with the permission of the Bath managers; but at Covent Garden he did not experience all that success and indulgence, which he met with at the Haymarket; for Mr. Harris, being no author, has no bantlings to be *nursed*: he therefore returned to his situation in Bath, and is at present the hero of that theatre.

ELMY, (Mrs.) actress, was respectable both in tragedy and come-

dy. She came from the Dublin theatre, and was engaged at Covent Garden in 1750. She had a tolerable share of wit and good sense; but, by her want of powers, was prevented from making a conspicuous figure on the stage. She was living in 1790. Her chief characters were Lady Grace, Mrs. Foresight, Octavia, Mrs. Morwood, &c.

EMERY, (Mr.) actor, his father was a performer of much repute in the country, who had his son instructed in music, for which he discovered an early capacity, and made such a proficiency that, at the age of twelve, he belonged to the orchestra at Brighton theatre. Aspiring to the stage, he laid aside the fiddle for the notes of dramatic applause, which he obtained in his first appearance in Crazy, (Peeping Tom); and having been equally successful in other companies with respect to fame, not emolument, he was engaged by the York manager, where, though only fifteen years of age, he acquired so much reputation in the characters of *old men*, that in 1797, he procured an engagement from Mr. Harris for three years, at a rising salary, and made his first appearance at Covent Garden in Frank Oatlands, (Cure for the Heart-ache), and Lovegold, (The Miser, reduced to a Farce), in which opposite characters he met with equal applause. On Mr. Munden's secession from the Haymarket, he was engaged by Mr. Colman for the summer season. The abilities of this *young man* (for he is now only about 25) promise much future excellence: he is as great in his representation of rustics as of old men; and, besides his skill of music, he has discovered no small genius for painting.

ESTCOURT, (RICHARD) actor and author of two dramatic pieces, viz. "The Fair Example," comedy, 1706, 4to.; and "Prunella," interlude, 4to. no date. He was born at Tewksbury, in Gloucestershire, and received his education at the Latin School of that town: but having an early inclination for the stage, he stole away from his father's house at fifteen years of age, and joined a travelling company of comedians then

at Worcester, where, for fear of being known, he made his first appearance in woman's cloaths in the part of Roxana, (Alexander the Great). But this disguise not sufficiently concealing him, he was obliged to make his escape from a pursuit that was made after him, and, under the appearance of a girl, to proceed with great expedition to Chipping Norton. Here, however, being discovered, and overtaken by his pursuers, he was brought back to Tewksbury, and his father, in order to prevent such excursions for the future, soon after carried him up to London, and bound him an apprentice to an apothecary in Hatton Garden. From this confinement he broke away, and passed two years in England, in an itinerant life. He then went over to Ireland, where he met with good success on the stage; and on his return to London, was received in Drury Lane Theatre. His first appearance there was in the part of Dominic, (Spanish Friar), in which, though possessed of few natural abilities, yet by a close imitation of Leigh, who had been a favourite actor in that character, he acquired some fame. Indeed in this, and all his other parts, he was chiefly indebted for the applause he received, to his powers of mimicry, in which he was inimitable; and which not only at times afforded him opportunities of appearing a much better actor than he really was, by enabling him to copy very exactly several performers of capital merit, whose manners he remembered and assumed; but also recommended him to a very numerous acquaintance in private life, and secured him an indulgence for faults in his public profession, which might otherwise, perhaps, have never been pardoned. Among which, he was remarkable for that *pitiful ambition* of imagining he could assist his author by making additions of his own. This is a liberty too often taken by even modern actors, who presume to introduce temporary matter, for the sake of obtaining an ill-judged plaudit, not considering that they may thereby violate the time and place of action, and in all probability, injure the story by perverting the dra-

matist's main intention. As a companion, Estcourt is said to have been perfectly entertaining and agreeable: in the spectator, he is recorded not only as a sprightly wit, but a person of ease and natural politeness. He retired from the stage a short time before his death, which happened in 1713, when he was interred in the parish of St. Paul's Covent Garden, where his brother comedian, Joe Haines, had been buried a few years before.

ESTEN, (Mrs.) actress, maiden name *Bennett*. Her mother, who wrote several novels, had experienced all the vicissitudes of life, but at last, through the death of her husband and father, who were Custom-House officers, became independent; from her the daughter received her theatrical instruction; and after a long courtship was married, though very young, to Mr. Esten, the purser of a man-of-war, who had been introduced to her by her brother Thomas Pye Bennett, then a young officer in the navy. Mr. Esten having failed in some speculation, of which great hopes were entertained, was obliged to leave his wife and two children. Mrs. Esten, having now no friend but her mother, was induced to attempt the stage, which had hitherto never been her wish. She first spoke in tragedy before Mr. Dawes, the counsel, who was so struck with the music of her voice, her figure, manner, and expression, that he declared it as his belief, that she would, with care and attention, become a favourite with the public. Accordingly she was introduced to Mr. Harris, before whom she rehearsed; but who advised her, before she appeared on a London stage, to practise in the country. She was recommended to the Bath managers, where she made her entre, in *Belvidera*, (Venice Preserved), and became a favourite at Bath and Bristol. She then procured an engagement from the Dublin manager, and performed afterwards at Edinburgh with so much success that Mr. Harris was at last induced to give her an appearance at his theatre in *Roselind*, (As you like it), Oct. 20, 1790. The applause she met with was

was unbounded, and she performed during the whole of the season, without receiving any salary; but with the indulgence of appearing in whatever characters she chose; and towards the conclusion, in addition to a tolerable share of public esteem, she received a *frée* benefit. Notwithstanding her success, every exertion was made for some time, in vain, to procure her an engagement (agreeable to her wishes) for the ensuing season, but the characters in which she had played by her own choice, being chiefly those in which Mrs. Siddons, Mrs. Jordan, and (then) Miss Farren, were most admired, Mr. Harris was conscious that though she had *pleased*, she was by no means *equal* to her rivals: however, by the recommendation of a noble personage, for which, it is said, she was indebted to the kind intercession of Mrs. Jordan, she procured at last an engagement upon very advantageous terms. See KEMBLE, (S.)

EVATT, (Mr.) actor, was a shopman in Pall Mall, and made his first theatrical attempt in the country. He belonged some few seasons ago to Covent Garden and the Haymarket Theatres, where he was a useful actor, though in trifling characters. In 1798 he was the hero of the Richmond Theatre, where his wife also performed, and who has since assisted at a private theatre. In 1799 they were the hero and heroine at East Bourne Theatre, &c.

EYRE, (EDMUND JOHN) actor and author of dramas, performed at provincial theatres, is of a respectable

family, and received a classical education. Anxious to become a theatrical hero, he neglected his studies, left his friends, and joined a company near Windsor. His first attempt was Joseph Surface (School for Scandal), and as he then performed not for emolument, but practice, was indulged with all the characters he desired. He took, however, a benefit, and while speaking an occasional address, was surprised at the appearance of some of his nearest relatives in the house. He applied in vain for a situation at Drury Lane, of which he had entertained some hopes; and was engaged by Mr. Miell, for Worcester, &c. He performed one night at Covent Garden, for a benefit, in a farce of his own (which was not repeated), called "The Dreamer Awake, or Pugilist Matched," 1791; besides which, he wrote "The Maid of Normandy, or Death of the Queen of France," tragedy, 1793; "Consequences, or The School for Prejudice," comedy, acted at Worcester, 1794; "The Fatal Sisters, or Castle of the Forest," Dramatic Romance, 1797; and, "The Discarded Secretary, or Mysterious Chorus," Historical Play, 1798, which he complains was in the possession of a gentleman, who never returned the copy, and that the idea of the "Castle Spectre," which was afterwards brought forward at the Theatre Royal, Drury Lane, was evidently borrowed from it. This accusation, however, has not been sufficiently proved by the publication of the piece.

F.

FARLEY, (Mr.) actor, was born near the theatre, and brought up to the stage from his infancy, having performed children's characters at Covent Garden, when about eight or nine years old. He was afterwards an assistant to the prompter, and as soon as his age permitted, personated servants, fops, &c. Having acquired a knowledge of pantomime, he has assisted in contriving and getting up

several. Being lately engaged at the summer theatre, he has attained a higher rank, and has frequently performed several comic characters in a respectable manner.

FARREN, (Mr.) actor, was intended for business, but during his apprenticeship he conceived a passion for the stage, and became a member of a spouting society in the Strand. He was recommended to Mr. Yates, then manager

called "The Theatrical Guardian," which had not the desired effect; for, instead of making friends he created enemies: after which he attempted dramatic writing, and produced a comedy, called "Lindor and Clara, or the British Officer," which was acted at provincial theatres, and printed in 1791.

FENTON, (ELIJAH), author of a tragedy called "Mariamne," was the youngest of twelve children, born at a town called Shelton, near Newcastle-under-Line, in Staffordshire. He was sent to the university, and entered of Jesus College, where he took the degree of Bachelor of Arts, in 1704. He was intended for the church, but having embraced principles very opposite to the government, became consequently disqualified for the taking orders. Soon after his quitting the university he was secretary to the Earl of Orrery: afterwards an usher to a country school, where it is supposed he was assisted by his eldest brother, who had an estate of 1000*l.* per ann. and to whom he constantly paid a yearly visit. He died July 13, 1730, and was buried at East Hampstead Park, near Oakingham, in Berkshire. His tragedy of "Mariamne" met with perhaps as much applause as any play that had appeared for many years, both before and after it; and indeed much more than could be expected, under the disadvantageous circumstances which attended the representation of it. For, in consequence of the ill-behaviour of the managers of Drury Lane Theatre, who, notwithstanding repeated promises to the contrary, had delayed bringing it on for three or four years together; he was induced, and indeed advised by his friends, to carry it to the theatre in Lincoln's Inn Fields, where he was assured that his interest should be strongly supported; and indeed these promises were amply performed; for although the theatre was then so entirely out of favour with the town, that for a long time before, the managers had scarcely ever been able to defray their charges, having frequently performed to audiences of about only five or six pounds, the merit of this

piece not only brought crowded houses for several nights together, but seemed, by so doing, to have turned the current of public favour into a new channel, from which, during the existence of that theatre, it never after so totally deviated, as it had done for a considerable time before.

FIELDING, (HENRY) dramatist, &c. was born at Sharpsham Park, in Somersetshire, April 22, 1707. His father, Edmund Fielding, Esq. (who was the younger son of the Earl of Denbigh), was in the army, and towards the close of the reign of King George I. or the accession of George II. was promoted to the rank of a lieutenant-general. His mother was daughter to Judge Gould, and aunt to Sir Henry Gould, one of the Judges of the Common Pleas. This lady, besides Henry (who seems to have been first born), had another son and four daughters: and, in consequence of his father's second marriage, our author had six half-brothers; one of whom, John, succeeded Henry in the commission of the peace for the county of Middlesex, was knighted, as being a very distinguished personage in his situation, and died in 1781. Henry received the first rudiments of his education at home, under the care of the Rev. Mr. Oliver. He was then sent to Leyden, where he studied under the most celebrated civilians for two years: at the expiration of which time, the remittances from England not coming so regularly as at first, he was obliged to return to England. Urged by difficulties, he commenced dramatist in 1727, before he had attained his twentieth year, and his first piece, though it immediately succeeded the long and crowded run of "The Provoked Husband," met with a favourable reception. About six or seven years after, he married Miss Craddock, a young lady from Salisbury, possessed of a very great share of beauty, and a fortune of 1500*l.* About which time also his mother dying, an estate at Stower, in Dorsetshire, of somewhat better than 200*l.* per annum, came into his possession. Thus comfortably affluent, and blest with a wife whom he was fond of to distraction, for her sake he

was

was determined to bid adieu to all the follies and intemperance of a town life, to which he had addicted himself, and retire to his country seat; but family pride brought on him all the inconveniences in one place, which youthful dissipation had in another. The income he possessed, though then sufficient for ease, and even some degree of elegance, was in no degree adequate to the support of either luxury or splendour. In short, in less than three years, from the mere passion of being esteemed a man of great fortune, he reduced himself to the displeasing situation of having no fortune at all, and through an idle ambition of maintaining an open house for the reception of strangers as well as friends, he soon found himself without a habitation for himself and family. Not discouraged, however, he determined to exert his best abilities, betook himself closely to the study of the law, and, after the customary time of probation at the Temple, was called to the bar, and made no inconsiderable figure in Westminster Hall. Besides dramatic pieces, he produced several admired pamphlets, assisted in periodical works, and invented the pleasing histories of Joseph Andrews, Tom Jones, &c. As a dramatist, he was not always successful, having printed in the title page of one of his farces, "As it was *damned* at the Theatre Royal Drury Lane!" which curious recommendation of a piece to readers has been lately adopted by one or two of our modern authors. His plays are twenty-seven, viz. "Love in several Masks," comedy, 1728; "The Temple Beau," ditto, 1730; "The Author's Farce, or Pleasures of the Town," 1730; "A Tragedy of Tragedies, or Life and Death of Tom Thumb the Great," burlesque, 1730; "The Coffee-house Politician, or the Justice caught in his own Trap," farce, 1730; "The Letter Writers, or, A New Way to keep a Wife at Home," ditto, 1731; "The Grub Street Opera," (called also *Welsh Opera*) 1731; "The Lottery," ballad farce, 1731; "The Modern Husband," comedy, 1732; "The Mock Doctor, or Dumb Lady cured," bal-

lad farce, 1732; "The Debauchee, or The Jesuit Caught," comedy, 1732; "The Covent Garden Tragedy," burlesque, 1732; "The Miser," comedy, 1732; "The Intriguing Chamber Maid," ballad farce, 1733; "Don Quixote in England," comedy, 1733; "The Old Man taught Wisdom," (now called "The Virgin Unmasked,") ballad farce, 1734; "The Universal Gallant; or, Different Husbands," comedy, 1734; "Pasquin," satire, 1736; "Historical Register, for the year 1736," comedy, 1737; "Euridice," farce, (*damned*) 1737; "Euridice Hissed; or, A Word to the Wise," (not acted) 1737; "Tumble Down Dick; or, Phaeton in the Suds," dramatic entertainment, 1737, "Miss Lucy in Town," ballad farce, 1742; "Plutus, the God of Riches," translation, (in which he was assisted by Mr. Young), 1742; "The Wedding Day," comedy, 1743; "Interlude between Jupiter, Juno and Mercury," 1743; "The Fathers; or, Goodnatured Man," comedy, acted and printed in 1779. His dramatic pieces are far from being contemptible: they have a sprightliness of manner, and a forcefulness of character, which render them entertaining. Though but a young man, he had such violent attacks of the gout as rendered it impossible for him to be so constant at the bar, as the laboriousness of his profession required. At length his whole frame of body was so entirely shattered by continual inroads of complicated disorders, and the incessant fatigue of business, having through necessity been obliged to accept of the office of an acting magistrate in the commission of the peace for the county of Middlesex, that by the advice of his physicians, he set out for Lisbon, and died in about two months after his arrival there, 1754. His works have been published in different sizes with "An Essay on the Life and Genius of the Author, by Arthur Murphy, Esq."

FITZHENRY, (Mrs.) actress, maiden name *Flannigan*. Her father, an Irishman, kept the Old Ferry Boat, (a public-house), at the lower end of Abbey Street, Dublin. She continued

tinued for some time the business of embroidery, and contributed towards the support of her aged father. At intervals she entertained herself with a play-book. Mr. Flannigan's dwelling being then at Batchelors' Walk, contiguous to the river, the captains, and officers of the ships, lying in the vicinity, made it their place of rendezvous, and some occasionally lodged and boarded with him. One of these, Captain Gregory, then in the Bourdeaux trade, engaged the attention of the daughter, and, having procured her consent, they were united, and embarked together for life; but an adverse storm intercepted them in their voyage, and the bridegroom was unhappily drowned. At this time her affectionate father also died, and the stage now seemed to be her only resource: accordingly she went to London, late in the year 1753, and made her first appearance at Covent Garden Theatre in *Hermione*, (*Distress Mother*), Jan. 10, 1754, after which she performed *Alicia*, (*Jane Shore*), twice. A provincial accent impeded her success on the English stage, though her abilities were acknowledged to be great. She returned to Dublin, and was engaged by the then Irish managers, (*Victor and Sowden*), at 300*l.* per season; when her fame so much encreased that she ventured to perform again at Covent Garden, in 1757, which expedition was attended with both honour and emolument. After this she became the ornament of the Irish stage for several seasons, and was married to Mr. Fitzhenry, a young lawyer of family and abilities. She was left a second time a widow, with a son and daughter, for whom, by her professional exertions, she made an ample provision, and retired from the stage during Mr. Daly's management, having in her farewell address strongly recommended Mr. Kemble (who had then played several characters with her) to the notice of the public. She died at Bath in 1790.

FLEETWOOD, (**CHARLES**) manager, was a gentleman possessed of a considerable fortune at one period of his life, of which a small portion only remained at the time of his the-

atrical undertaking. He purchased not only Mr. Highmore's share of Drury Lane, but those of all the other partners; and so little value was then set upon the theatre, that the whole sum which he gave for them was hardly more than exceeded the half of what Mr. Highmore had before paid. Previous to this, several of the actors had revolted, but a treaty was now opened, and concluded for their return to Drury Lane. Fleetwood's management did not give much satisfaction: he made use of mean attractions: he brought all the inhabitants of Sadler's Wells upon his stage, and entertained the public with sights of tall monsters, and contemptible rope-dancers. On the closing of the theatre, in Goodman's Fields, he engaged Mr. Garrick at the annual income of 500*l.*; but his ignorance of theatrical business proved him incapable of displaying to advantage the talents of a Garrick, or the humour of a Clive; and his extravagance, and absurd conduct rendered their exertions vain to save the theatre from destruction. The profits which arose from the acting of his best plays were appropriated to his favourite amusements; the theatre was farmed to one Pierson, his treasurer, who had lent large sums of money to the manager: this fellow considered the merits of the best actors in no other view than as they contributed to the payment of his loan. The just and legal demands of the actors were treated by him with insolence and contempt. He was civil to Mr. Garrick, indeed, because he hoped, by his acting, to get back the money he had risked upon the patent. In this distracted state of Fleetwood's management, the ill treatment of the players seemed to call aloud for redress. Bailiffs were often in possession of the theatre; and the properties, cloaths, and other stage ornaments of the comedians, were sometimes seized upon by these low implements of the law. Many ridiculous contests and foolish squabbles happened between the actors and these licensed harpies. The hat of King Richard the Third, by being adorned with jewels of paste, feathers,

and

and other ornaments, seemed to the Sheriff's officers a prey worthy of their seizure; but honest Davy, Mr. Garrick's Welch servant, told them, they did not know what they were about: "For, look you," said Davy, "that hat belongs to the King." The fellows, imagining that what was meant of Richard the Third, was spoken of George the Second, resigned their prey, though with some reluctance. Fleetwood not only increased the displeasure of his actors, but was likewise at war with the public at large. The gentlemen of the inns of court insisted that the price of the pit should be reduced from 3s. to the then common price of 2s. 6d. and the gallery from 2s. to 1s. 6d. but it was urged in favour of the proprietors that having engaged foreign dancers at high rates to entertain the town, they must fulfil their contracts, but that another year they would not require the advanced price. To enable them to keep their promise, they not only forbore to make other engagements, but refused to give to the actors their former salaries; without which several of them determined not to act. The following account was therefore published to shew their exorbitant demands in comparison of former actors.

Computed at 200 days playing.

In the Year 1708 and 9. *l. s. d.*

Mr. Wilks's acting and management	-	-	250	0	0
By benefit, paying charges	90	14	0		
Mr. Betterton 4 <i>l.</i> a week, and 1 <i>l.</i> a week his wife, though she did not act	-	-	166	13	4
By benefit, paying charges	76	4	0		
Mr. Estcourt 5 <i>l.</i> a week	-	-	166	13	0
By benefit, paying charges	51	8	0		
Mr. Cibber 5 <i>l.</i> a week	-	-	166	13	8
By benefit, paying charges	51	4	0		
Mr. Mills, sen. 4 <i>l.</i> a week	-	-	133	6	8
By benefit, paying charges	58	1	0		
Mrs. Oldfield 4 <i>l.</i> a week	-	-	133	6	8
By benefit, paying charges	62	7	0		
Cloaths	-	-	13	5	9
			1419	13	1

In the Year 1742 and 3. *l. s. d.*

Mr. Garrick for acting only	630	0	0
2 clear benefits, and 1 paying 50 <i>l.</i>	-	-	500
			0

l. s. d.

brought forward 1130 0 0

Mr. Macklin 9 <i>l.</i> a week, and 6 <i>l.</i> 6 <i>s.</i> a week, certain, for his wife, who acted a few times	-	-	525	0	0
A clear benefit, and her's paying 50 <i>l.</i>	-	-	233	0	0
Mrs. Woffington 7 <i>l.</i> 10 <i>s.</i> a week certain	-	-	250	0	0
By a clear benefit	-	-	180	0	0
Cloaths	-	-	50	0	0
Mrs. Pritchard 7 <i>l.</i> 10 <i>s.</i> a week certain	-	-	250	0	0
By a clear benefit	-	-	180	0	0
Cloaths	-	-	50	0	0
Mr. Mills, jun. 6 <i>l.</i> a week certain	-	-	300	0	0
By a benefit, paying 25 <i>l.</i>	-	-	140	0	0
Mrs. Clive 15 <i>l.</i> 15 <i>s.</i> a week certain	-	-	525	0	0
By a clear benefit	-	-	300	0	0
Cloaths	-	-	50	0	0
Tickets at her benefit, as by agreement	-	-	21	0	0

N. B. The benefits are computed by the account of the house, and no computation made of gold tickets, which are sometimes very considerable.	4001	0	0
	1419	13	1
	2581	6	11

The actors, however, gave in another account, in order to prove that the above was fallacious; and about the end of the summer, 1743, they found leisure to digest a plan for removing the grievances under which they had so long patiently suffered. About a dozen of them, the chief of whom were Garrick, Macklin, Havard, Berry, Mrs. Pritchard, and Mrs. Clive, Mills and his wife, and Blakes, entered into an association, to which others were invited. A formal agreement was signed, in which they obliged themselves not to accede to any terms which might be proposed to them by the patentee, without the consent of all the subscribers. The players were in hopes that the Lord Chamberlain would be induced to grant them his favour and protection, and, in imitation of one of his predecessors, the witty and benevolent Earl of Dorset, grant them a licence or patent for acting plays at the Opera House, or elsewhere. They drew up a petition, in which

they stated their grievances very exactly, and supported their claim to redress from a variety of facts which they offered to prove. The Duke of Grafton, who was then chamberlain, received the petition with coldness; instead of examining into the merit of their complaints, he desired to know the amount of their annual stipends. He was much surprised to be informed that a man could gain, merely by acting, the yearly salary of 500*l*. His Grace observed, that a near relation of his, who was then an inferior officer in the navy, exposed his life in behalf of his king and country, for less than half that sum. All attempts to convince the Duke that justice and right were on the side of the petitioners were to no purpose. Whilst the players were thus busy in gaining friends to their cause, and to promote their success with the Lord Chamberlain, Fleetwood was endeavouring to raise recruits amongst all the itinerant actors in England. Before they proceeded to greater hostilities, each party strove to justify their cause by appealing to the public from the press. The contest between the managers and seceders soon became very unequal. The latter found all application for a new patent ineffectual, and they were obliged to agree with the manager upon the best terms that could be obtained. To the principal performers, Fleetwood granted the same annual stipends, which they had enjoyed before their secession; but the inferior actors he abridged of half their income. To all he was reconciled but to Mr Macklin; and as chiefly to him he ascribed this revolt of the players, he banished from his theatre the man who had been once his favourite, adviser, and bosom friend. In 1744, Fleetwood grew tired with a manner of living which brought with it nothing but continual vexation and anxiety: he was at last prevailed upon to advertise the remaining term of his patent, which was then reduced to about three or four years, with a view to pay off his most pressing incumbrances, that he might be enabled to retire to some place on the continent, where he could live

decently on the shipwreck of his fortune. Two bankers, Suin and Amber, became the purchasers, and admitted Mr James Lacey to a third share, on condition that he would undertake the management of the theatre, and mortgage his portion of the patent till the profits should have empowered him to discharge the debt. Fleetwood having thus disposed of his patent by public auction, now abandoned his country, and terminated his life abroad. His eldest son was on the stage: he made his first appearance at Drury Lane in the character of Romeo, in 1759; his person was elegant and handsome, and great expectations were formed of his theatrical success: but with all the advantages of a good understanding and education, his voice seemed consumptive, and his powers deficient. He met with a flattering reception the first night, but the more he played the less he pleased either the audience or himself. Being ambitious, and of strong discernment, he soon found the drama would not enable him to live in that stile of lucrative superiority, at which he only aimed: he therefore, in less than two years experiment of stage enterprise, retired from the theatre, and engaged, it is said, in an undertaking in the West Indies, where, it is supposed, he rapidly made a fortune.

FLORIO, (C. M.) composer, is said to have been born in England, though of foreign extraction. He composed the music for the opera of the "Egyptian Festival," 1800, and the critics allowed it to have more merit than the piece. The author and composer disagreed (as reported) respecting the introduction and situation of some of the airs; but certainly the former had the better right to ascertain this business. He has provided music for other pieces, which have done the composer but little credit, particularly "Who's the Rogue," 1801, &c.

FOLLET, (JOHN) actor in pantomime, was the son of an itinerant performer. On the *illegal* opening of the Royalty Theatre with "As you like it," and "Miss in her Teens," his father played Puff in the latter piece. He and his son performed together

gether at the Circus, and the old man, as he was going home at night to his lodgings in Rosemary Lane, fell down and broke his leg, of which he died. Whatever abilities the father might have possessed in the oratorical way, it is certain his son, who was best known by the familiar appellation of *Jack Folke*, could never make any progress towards attaining the celebrity of a Roscius: he therefore wisely availed himself of the advantages nature had given him in an athletic frame and strong muscular powers, by tuning his thoughts to pantomime, in which he so well succeeded, that he has scarcely left his equal in the representation of a clown. He had a particular method of walking in a position in which his knees were so inverted as nearly to touch the stage, a striking proof of the strength of his muscles. At one period of his life his agility was equal to his strength, and he has frequently taken leaps which Harlequin could not accomplish, to the no small chagrin of that motley gentleman. Jack had made many applications to the London theatres, but in vain; however, on Mr. Delpini's secession from Covent Garden to assist the late Lord Barrymore's private theatricals, a sudden proposal came to Jack from the manager, to which he cheerfully consented, though the terms were by no means lucrative. He performed at Covent Garden for about seven years previous to his death, during which time he was frequently honoured with royal approbation. From his open disposition, and honest bluntness, he conciliated the good opinion of all his brother performers, by whom his premature exit, which happened at the age of thirty-two, Feb. 7, 1799, was unanimously regretted.

FONTENELLE, (Miss) actress, was sent to a boarding school by her mother, who was a resident many years in London. The daughter, on finishing her education, discovered so much agreeable vivacity, that the stage was suggested to her by her friends, and though unacquainted with the drama, having seen but few theatrical representations, she sud-

denly imbibed a strong inclination for the profession. She was introduced by Mr. Woodfall, then proprietor of a Morning Paper, to Mr. Harris, and made her first appearance at Covent Garden Theatre in the character of *Moggy*, on the first representation of O'Keefe's musical piece of "The Highland Reel," 1788. No young lady, it was remarked, ever came before the public with greater confidence; but the remarkable liveliness she displayed, made ample compensation for the want of that modest diffidence which is so pleasing in female candidates. She was engaged for three years conditionally, but the manager and she parted at the end of the first season. She then went to Edinburgh, and was afterwards engaged by Mr. Colman, as a substitute for Miss George, at the Haymarket Theatre, where she remained a few Summer seasons.

FOOTE, (SAMUEL) actor and dramatist, was born at Truro, in Cornwall. His father, John Foote, who enjoyed the posts of Commissioner of the prize office, and fire contract, was Member of Parliament for Tiverton, in Devonshire; and his mother, being heiress of the Dineley and Goodere families, (in consequence of an unhappy and fatal quarrel between the two brothers) came into the possession of five thousand pounds a year. Foote received the rudiments of his education at Worcester College, which owed its foundation and change of name (from Gloucester Hall) to Sir T. Cooks Winford, Bart. a second cousin of his. From thence he removed to the Temple, being designed for the study of the law, where, it is more than probable, his great oratorical talents, and powers of mimicry would have shewn themselves in a very conspicuous manner. Early in life he came into the possession of an ample fortune, but the extraordinary liveliness of his disposition, added to an uncommon quickness of parts, rendering him a very desirable companion, he very soon formed a large circle of acquaintance, and, joining with them in all the dissipations of the times, found himself in distress

in a very few years. In a whimsical moment, he thought of the stage as a field for fame and fortune, and played Othello at the Little Theatre at the Haymarket as a trial part. But he soon abandoned tragedy, and afterwards appeared in Fondlewife, Lord Foppington, Sir Paul Plyant, and many other characters, with success. At last he struck out a new and untrodden path, in which he, at once, hit off the tone of his genius, afforded entertainment to the public, and emolument to himself. This was by taking on himself the double character of author and performer, in which light, in 1747, he opened the Little Theatre in the Haymarket, with a dramatic piece of his own writing, called "The Diversions of the Morning." This piece consisted of nothing more than the introduction of several well-known characters in real life, whose manner of conversation and expression this author had very happily hit in the diction of his drama, and still more happily represented on the stage, by an exact imitation, not only of the manner and tone of voice, but even of the very persons of those whom he intended to take off. Amongst these characters, there was a certain physician, who was much better known by the oddity and singularity of his appearance and conversation, than from his eminence in his profession. A celebrated oculist, (who was at that time in the meridian of his popularity) was also another object; and, in the latter part of the piece, under the character of a theatrical director, he took off, with great humour and accuracy, the several styles of acting of the performers of both theatres. This performance was stopped after the second night, through the interest, and at the request of Mr. J. Lacey, then patentee of Drury Lane Theatre; but the author, being patronized by many of the principal nobility, and others, this opposition was overruled, and with the alteration of the title of his piece to that of "Mr. Foote's giving Tea to his Friends," he proceeded without further molestation from the magistrates, and represented it, through a run of upwards of forty mornings, to crowded and splendid audiences. The ensuing

season, he produced another piece of the same kind, which he called "An Auction of Pictures." In this he introduced several new characters, all, however, popular ones, and extremely well known, particularly Sir Thomas de Veil, then the acting Justice of Westminster; Mr. Cock, the celebrated auctioneer, and the equally famous orator Henley. This piece had also a considerable run. From the success of his talents in this way, he proceeded to pieces of somewhat more regularity, viz. "Taste," comedy, 1752; "The Englishman in Paris," ditto, 1753; "The Knights," ditto, 1754; "The Englishman returned from Paris," farce, 1756; "The Author," comedy, 1757; "The Diversions of a Morning," farce, 1758; "The Minor," comedy, 1760; "The Liar," comedy, 1761, printed in 1764; "The Orators," comedy, 1762; "The Mayor of Garratt," farce, 1763; "The Patron," comedy, 1764; "The Commissary," ditto, 1765; Occasional Prelude, 1767; "The Devil upon Two Sticks," comedy, 1768, printed in 1778; "The Lame Lover," comedy, 1770; "The Maid of Bath," comedy, 1771, printed 1778; "The Nabob," comedy, 1772, printed 1778; "Piety in Pattens," farce, 1773; "The Bankrupt," comedy, 1773; "The Cozeners," comedy, 1774, printed 1778; "The Capuchin," comedy, 1776, printed 1778; and "A Trip to Calais," comedy, 1778. These, though called comedies, are all *petit pieces*. From the year 1752 to the year 1761 he continued to perform at one of the Theatres every season as fancy or interest directed his choice, generally for a stated number of nights, and on these engagements he usually brought out a new piece. In this course he went on, till a very pressing embarrassment in his affairs obliged him to perform the Minor, at the Haymarket, in the summer of 1760, with such a company as he could hastily collect. The success of this attempt suggested to him the idea of occupying that theatre when the others were shut up, and from 1762 until the season before his death, he regularly performed there, and acquired a very considerable income. On February 7, 1766, he had the

the misfortune to fall from his horse while at Lord Mexborough's seat on a visit, by which he broke his leg, and was afterwards obliged to make use of an artificial one. It is supposed that this accident (which superstition declared was a judgment on him for having mimicked a lame character) facilitated his application for a patent, which he obtained the same year, July 9. In 1776, he drew a character, intended for a lady of quality, then much talked of, who had influence enough to obtain a prohibition to the play being represented; and in the controversy which this incident occasioned, imputations, the most foul, were thrown out against his character. Scarcely had this dispute subsided, when those foul imputations were renewed in a legal charge against him by a drunken servant, whom he had dismissed; but the accusation was proved to originate in malice, and he was *honourably* acquitted. The shock, however, preyed upon his spirits, and he resolved to dispose of his patent to Mr. Colman, Jan. 16, 1777, the parties met, agreeable to their appointment, and executed the articles which confirmed the latter's purchase of the former's patent, together with all his property in the Haymarket theatre. By the terms of the demise, Mr. Colman obliged himself to pay Mr. Foote a clear annuity of 1600*l.* per annum, by four quarterly payments; he also stipulated to pay Mr. Foote a handsome sum for the right of acting all his unpublished pieces. Mr. Foote, on the other hand, agreed to put Mr. Colman in immediate possession of the premises, and engaged not only to give him the refusal of all such dramatic writings as he might hereafter produce, but also to perform on no other stage in London than that of the Haymarket Theatre. A few months afterwards, Mr. Foote was seized with a paralytic fit while on the stage; from which he recovered sufficiently to spend the summer at Brighthelmston, and from thence, on the approach of winter, was advised to remove to France. He reached Dover October 20, 1777, intending immediately to proceed to Calais; but complaining of a shivering next morn-

ing, went to bed, where he was seized with another fit, which lasted three hours: he then seemed composed, and inclined to sleep, but soon began to breathe in a moaning tone, and at length, fetching a deep sigh, expired. He was buried in Westminster Abbey. As an actor, his powers of imitation were so great as to give additional force to his merit as a dramatist. As an author, his abilities have been censured for the introduction of real characters on the stage, and his personality raised him many enemies, the chief of whom was a printer, ridiculed in the character of Peter Paragraph: but a writer who thus exposes folly takes the best method to correct it, and though his works may not be relished by posterity, yet he not only entertains the present age, but tends to reform the vices of mankind. This dramatist indeed did not seem to aim at immortality-- his plays, written for the present moment, are hasty sketches--but though unfinished, are the evident productions of a man of genius. Few authors can boast of having written so many different pieces. Some are still occasionally represented, and though much of their satire is lost, afford entertainment, and promise to live longer than many of our *modern* comedies of *five* acts, which boast of *no* characters either living or dead. His forte was the exhibition of character, or rather caricature, in which, though he was more a painter for effect, than the holder of a delicate pencil, for boldness of outline, and strength and truth of colouring, he stood unrivalled. His dialogue in general is terse, easy, and witty. His scenes teem with true humour, and, under the mask of infinite pleasantry, convey the strongest satire. No dramatic writer ever paid less attention to the fables of his plays, and yet there are not to be seen, in the whole round of modern pieces, so many striking pictures of vice and folly as have been drawn by this author; he may be truly said to have "caught the living manners as they rose," and to have had the happy art of presenting whatever he designed to exhibit, in a point of view so truly ridiculous, that every auditor was under the necessity

lesity of joining in the general laughter excited, and left the theatre not the less amended for having been uncommonly well entertained.

FOOTE (SAMUEL) actor and manager at Plymouth, &c. is of a respectable family, and for many years held a commission in the army; but disappointed of the promotion to which he justly looked forward, he was induced to quit the service, and retire into private life; soon after which, having, by his occasional performances in the fashionable private theatricals, acquired a taste for the drama, he became the purchaser of the Plymouth theatre, which he rebuilt and fitted up in an elegant style. He then became performer, and acquired considerable reputation at the provincial theatres in the contrasted characters of the Stranger and Doctor Lenitive, (Prize) Macbeth, and Farmer Harrow, (Ghost) Charles Surface (School for Scandal,) and Walter (Children of the Wood,) &c. About the year 1796, he managed the theatre at Exeter for Messrs. Hughes and Trueman, the proprietors. He married (about 1798) Miss Hart, daughter of Charles Hart, Esq. of Hampshire, a young accomplished lady, with a handsome fortune, and has consequently declined any further theatrical pursuit beyond Plymouth, the place of his residence, at the distance of two miles from which is a neat winter theatre, opened in the town adjacent to his Majesty's dock-yard, called the Dock Theatre, which belongs to Mr. Hughes; but these gentlemen (Messrs. Foote and Hughes) now find it to their mutual advantage, particularly in the summer, to consolidate their interests, and to have performances in both the theatres alternately, Mr. Foote always taking the direction of the business.

FORREST (THEOPHILUS) author of a musical entertainment called "The Weather Cock," performed only twice at Covent Garden Theatre. and which took its name from an observation "that woman's mind is like a weathercock," was an attorney, and had been concerned many years in adjusting the law affairs, which arise in the theatrical world. He died Nov. 5, 1784.

FOTTERAL, (JAMES) actor, born in Ireland, and was for some time a performer at Smock Alley, and Crow Street Theatres. His indiscriminate ranting in tragedy, frequently afforded so much diversion to the galleries, that, with *partial* plaudits, they have seemed to vie with him in noise. In some few comic parts, particularly the dancing-master in the "Son in Law," of which character he was the original representative in Dublin, he met with *deserved* applause. He has performed at several provincial theatres in England.

FRANCIS, (PHILIP) author of two tragedies, which were but coolly received, "Eugenia," 1752, and "Constantine," 1754, was the son of a dignified clergyman, who was born in Ireland, dean of some cathedral, and also rector of St. Mary, Dublin; from whence he was ejected by the court on account of his Tory principles, after he had enjoyed his living eighteen years. The son was also bred to the church, and had a Doctor's degree conferred on him. He was a considerable political writer, and at the desire of Lord Holland, was promoted to the rectory of Barrow, in Suffolk, and to the chaplainship of Chelsea Hospital. He died at Bath, March 5, 1773.

FRANCIS, (Mr.) author of a legendary drama, called "The Enchanted Wood," acted at the Haymarket Theatre, 1792. It was founded on Parnell's Poem of "A Fairy Tale, in the ancient English style." The author is said to have been very young when he produced it, and it appears from the *great* difficulty he met with in bringing it forward, and the *little* encouragement which was afterwards given to his promising muse, that he has laid aside his pen.

FRANCKLIN, (Dr. THOMAS) dramatist, was the son of Richard Francklin, printer of a ministerial paper, called the Craftsman. By the advice of Mr. Pulteney, it is said, he was devoted to the church, with a promise of being provided for by that patriot, who afterwards forgot his undertaking, and entirely neglected him. He was educated at Westminster school, from whence he went to the University

sity of Cambridge, where he became fellow of Trinity College, and was some time Greek professor. In Dec. 1758, he was instituted vicar of Ware and Thundrich, which, with the lectureship of St Paul, Covent-Garden, and a chapel in Queen Street, were all the preferments he had. His dramatic works for the stage are "The Earl of Warwick," 1766, Orestes, translation, acted for Mrs Yates's benefit, 1769; "Electra," translation, acted 1774; "Matilda," 1775, all tragedies. "The Contract," comedy, 1776. His name is to a translation of Voltaire's works, and of a play from Lucian. He had great merit, which was eclipsed by envy. He died March 15, 1784.

FRANKLIN, (ANDREW) dramatist, is a native of Ireland, and brought out a musical entertainment on the Irish stage about the year 1785, called "The Hypochondriac," the music by Giordani. In 1792, he produced a farce, called "The Mermaid," which was acted at the Theatre Royal, Co-

vent Garden—not printed. He also wrote "The Wandering Jew; or, Love's Masquerade," farce, acted at Drury Lane, 1797; "A Trip to the Nore," an occasional musical entertainment, ditto, 1797; "The Outlaws," musical entertainment, ditto, 1798—not printed; "Gander Hall," farce, acted one night for a benefit at the Haymarket Theatre, 1799; "Embarkation," musical entertainment, 1799; and the "Egyptian Festival," comic opera, 1800. See FLORIO.

FROMDE, (PHILIP) was author of two tragedies, acted as Lincoln's Inn Fields, viz. "The Fall of Saguntum," 1727, and "Philotas," 1731, neither of which met with much success, though allowed to have considerable merit. His father was postmaster general in the reign of Queen Anne, and the son, while at Oxford College, was particularly distinguished by Mr Addison. He died at his lodgings in Cecil Street, Strand, Dec. 19, 1738.

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GARDINER, (Mrs) actress, maiden name *Cheney*, made her first appearance at Drury Lane in 1763, in the character of Miss Prue, (Love for Love) and afterwards performed at the Haymarket in several of Mr Foote's pieces, with applause. Her husband was also on the stage, but never appeared in characters of consequence. August 9, 1777, she produced a comedy at the Haymarket, for her own benefit, called "The Advertisement; or, A bold Stroke for a Husband," and leaving England the same year, went to Jamaica. On her return, she visited Dublin, and performed at the little theatre in Capel Street, about the year 1781, when she quarrelled with the managers about a piece which she had written, and which, according to promise, they were to have brought out: but such was the then miserable situation of that theatre, that if they had, she could not either have derived from it fame or emolument. On her return

to London, (1782) she brought out a farce, with songs, on the same occasion as before, at the Haymarket, called "The Female Dramatist," and afterwards played occasionally, and attempted (sola) an entertainment of her own composition.

GARRICK, (DAVID) dramatist and actor, was born at Hereford, in the year 1717. His father, who was a captain in the army, and had distinguished himself in Queen Anne's wars, and in the suppression of the rebellion two years before, was just returned from Ireland, and upon his march to the head-quarters at Litchfield, when his wife was suddenly taken ill. Her indisposition terminated in the birth of this astonishing theatrical genius, who was a few weeks afterwards conveyed to Litchfield, where he was educated, with several brothers, at the Free School, and then placed under the tuition of Dr. Johnson; who in a great measure formed that taste and judgment, for

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which his pupil was so remarkable. After he had finished his studies, being designed by his father for a merchant, he embarked for Lisbon, where his uncle was established in a very extensive branch of the wine trade. He continued with this gentleman near twelve months; but upon some disagreement soon after returned to this metropolis. His separating from his uncle by no means forfeited the esteem of the latter; for, upon his embarking for England, he presented him with the sum of 1000*l*. In the year 1736, he was entered in the honourable society of Lincoln's Inn, and from his wit and humour soon became an acceptable visitor in the best companies. Having had a recommendation from Mr. Walsley to Mr. Colson, master of the school at Rochester, he went there with a view to finish his education. He afterwards engaged in the wine trade with his brother, Peter Garrick. His passion for the stage, with which he was early possessed, at length seemed to absorb all others; and he determined to make an experiment upon it, without hazarding his reputation. With this view, being very intimate with Mr. Giffard, the manager of the theatre at that time in Goodman's Fields, he went with him upon a summer's excursion to Ipswich, where he passed for Mr. Giffard's brother-in-law, and assumed his wife's maiden name of Lyddal. His first performance in this town was Aboan (Oroonoko) after which he played Sir Harry Wildair, (Trip to the Jubilee) Clodio, (Fop's Fortune) and Chamont, (Orphan.) The warm reception he met with determined him to quit the law, and pursue the profession of an actor; and in the month of December following, he played at Goodman's Fields. The character he first represented in London was that of King Richard III. in which, like the sun bursting from behind an obscure cloud, he displayed, in the very earliest dawn, a somewhat more than meridian brightness. In short, his excellence dazzled and astonished every one; and the seeing a young man, in no more than his 24th year, and a novice to the stage, reaching,

at one single step, to that height of perfection which maturity of years, and long practical experience, had not been able to bestow on the then capital performers on the English stage, was a phenomenon which could not but become the object of universal speculation, and as universal admiration. The rumour of this bright star appearing in the east flew with the rapidity of lightning through the town, and drew all the Theatrical Magi thither, to pay their devotions to this new-born son of Genius. The theatres towards the Court End of the town were deserted; persons of all ranks flocking to Goodman's Fields, where Mr Garrick continued to act till the close of the season; when, having very advantageous terms offered him for performing in Dublin, during some part of the summer, he went over thither, where he found the same just homage paid to his merit, which he had received from his own countrymen. To the service of the latter, however, he esteemed himself more immediately bound, and therefore, in the ensuing winter, engaged himself to Mr. Fleetwood, then manager of Drury Lane Playhouse, where he continued till the year 1745. Mr Garrick was particularly cautious in his choice and repetition of characters; his ambition never overcame his prudence; he always consulted with the best critics, and submitted cheerfully to their corrections. On his first performance of King Lear, several defects were pointed out to him by Mr. Macklin, and when he repeated the character, and enquired his further opinion, being told that he played it *worse*, he declined the character for some time, and afterwards performed it to the delight and astonishment of that veteran critic. It was not in Lear alone that Garrick exercised this caution: he carried his prudence thro' almost all the principal parts of comedy and tragedy, and particularly those characters which had been pre-occupied by persons of established reputation. In thus pursuing his reputation with caution and foresight, he was scarcely ever misled to persevere in characters where he lost ground. His Othello was a remarkable

remarkable instance of this : willing to take in such a conspicuous part in the great circle of his professional talents, he attempted this very difficult character, where, independent of all judgment and taste, there is a demand of figure and tones of voice perhaps superior to the whole range of the drama ; but though his ambition tempted him to a trial, his judgment would not suffer him to continue in it. Two additional motives may have probably determined him to abandon this character. The one was, the great success of Mr. Barry in it, and the other the sarcasm which Mr. Quin made upon his performance, when asked by a lady how he liked Mr. Garrick in *Othello*. "*Othello*, " *Madam* (replied the Cynic) *Psha !* " no such thing---there was a little " black boy, like Pompey attending " with a tea-kettle, who fretted and " fumed about the stage---but I saw " no *Othello*." Garrick had not only judgment in relinquishing a part that he found, upon experience, was unfit for him ; but he had such a knowledge of his own powers in other characters, " that a whole college of wit-crackers could not flout him out of his humour," when he found he was right. Quin, for instance, attempted to be equally witty and severe on his *Sir John Brute*, by calling it "*Jacky Brute*," but Garrick persevered in the character notwithstanding, and the town, to the last, admitted the justice of his choice. In 1743, a sort of competition, or rivalry, was set up between Mr. Sheridan, who had acted several parts at Drury Lane, and Mr. Garrick, by officious friends, which occasioned a quarrel between them, and which was unreconciled when Sheridan left London. (see *SHERIDAN, THOMAS*.) However, Mr. Sheridan knew and acknowledged the worth of Mr. Garrick, and as soon as he heard his intention to visit Ireland again, he wrote him a letter to this purport, " That he was then sole manager of the Irish stage, and should be very happy to see him in Dublin, and that he would give him all advantages and encouragement which he could in reason expect." In short, he made an offer to divide all

profits with him, from their united representations, after deducting the incurred expences. He told him, at the same time, that he must expect nothing from his friendship, for he owed him none : but all that the best actor had a right to command, he might be very certain should be granted. Mr. Garrick was at Colonel Wyndham's when he received this letter, and having looked it over, he put it into the Colonel's hand, saying, " This is the oddest epistle I ever saw in my life." " It may be an odd one, (the Colonel replied, after he had perused it) but it is surely a very honest one : I should certainly depend upon that man who treated me with such openness and simplicity of heart." When Mr. Garrick arrived at Dublin, he soon had a meeting with Mr. Sheridan, who offered to fulfil his promise of sharing profits and loss : but the former insisted upon a stipulated sum for playing during the winter. The other objected to the demand, and persisted in his first proposal, which, he said, was more reasonable, for then he would receive as much money as he earned, and others might not be losers, when, perhaps, he might be the only gainer.---After some little dispute, (which Mr. Sheridan decided by taking out his watch, and insisting upon an answer in a few minutes) Mr. Garrick submitted. The principal characters were divided between them. Some times they acted parts of importance alternately, *Hamlet*, *Richard III.* &c. The Irish theatre this year was more splendid and more frequented than usual, and was also assisted by Mrs. Woffington. Satiated with caresses from all ranks of people, and after having considerably added to his stock of money, Mr. Garrick left Ireland, and arrived in London, May 1746 ; when Mr. Rich having been persuaded by his friends to seize this favourable opportunity of closing his theatrical campaign with eclat and advantage to himself, as well as with additional honour and emolument to Mr. Garrick, bargained with him to act five or six nights, and to share the profits. This was the last time Mr. Garrick performed as an hired actor, for, at the close of that

season, Mr. Fleetwood's patent for the management of Drury Lane having expired, and the new managers, who were bankers, having, from the pressure of times, stopped payment, Mr. Garrick, in conjunction with Mr. Lacy, the then deputy manager, purchased the property of that theatre, together with the renovation of the patent, and in the winter of 1747, commenced manager with the best part of the former company, and the additional strength of Mr. Barry, Mrs. Pritchard, and Mrs. Cibber, from Covent Garden; afterwards Mossop, Woodward, &c. July 1749, he was married to Mademoiselle Viletti, the most capital dancer in Europe, and universally admired for her beauty and accomplishments. Thinking this change of condition would expose him to some sarcastic wit, he endeavoured to anticipate it: indeed the guarding against distant ridicule, and warding off apprehended censure, was a favourite peculiarity with him through life: thus, when he first acted *Macbeth*, he was so alarmed with the fears of critical examination upon his new manner, that, during his preparation for the character, he devoted some part of his time to the writing of an humorous pamphlet on the subject, which was entitled, "An Essay on Acting; in which will be considered the mimical behaviour of a certain fashionable faulty actor, &c. To which will be added, A short Criticism on his acting *Macbeth*."--- In the summer of 1754, Mr. Garrick invited the celebrated Mr. Noverre to enter into an engagement with him for the ensuing winter, and to compose such dances as would surprise and captivate all ranks of people. But between the planning of this public diversion, and the representation of it, hostilities commenced between England and France; and as if we had at the same time declared war against ingenuity and the polite arts, the uninformed part of the people, stimulated by others whose envy of superior merit and good fortune is ever disguised with the specious shew of public spirit, denounced vengeance against the managers, and particularly Mr. Garrick, for employ-

ing such a large number of Frenchmen in an English theatre, at a time of open war with their countrymen. Nothing could justify this unexpected attack but an exclusion of the English in preference of foreigners; but that was not the case, for all England and Ireland were ransacked to fill up the various figures projected by the composer. The prejudices of the people were so violent, and so openly divulged against the "Chinese Festival," that the king was prevailed upon to give a kind of sanction to this entertainment, by a royal command, on the first night of representation; but the presence of a crowned head was not sufficient to curb that ill-placed zeal against papists and Frenchmen which had seized many well-meaning people. The good old king being told the cause of the uproar, seemed to enjoy the folly of the hour, and laughed very heartily. The inhabitants of the boxes, from the beginning of the dispute, were inclined to favour the exhibition of the festival, and very warmly espoused the cause of the managers against the plebeian part of the audience, whom they affected to look down upon with contempt.--- The pit and galleries became more incensed by this opposition of the people of fashion, and entered into a strong alliance to stand by each other, and to annoy the common enemy.--- Several gentlemen of high rank being determined to conquer the obstinacy of the rioters, jumped from the boxes into the pit with a view to seize the ringleaders of the fray. The ladies at first were so far from being frightened at this resolution of the gentlemen, that they pointed out the obnoxious persons with great calmness. Swords were mutually drawn, and blood shed. The females at last gave way to their natural timidity; they screamed out loudly, and a furious uproar ensued. The contest between the boxes and the other parts of the house was attended with real distress to the managers, for they knew not now which party they could oblige with safety. One would not give way to the other, and they seemed to be pretty equally balanced: at last, after much mutual abuse, loud alterca-

altercation, and many violent blows and scuffles, the combatants fell upon that which could make no resistance, the materials before them. They demolished the scenes, tore up the benches, broke the lustres and girandoles, and did in a short time so much mischief to the inside of the theatre, that it scarce could be repaired in several days. During the heat of this ruinous business, Mr Garrick felt himself in a very odd situation; he thought his life was in danger from the ungovernable rage of the people, who threatened to demolish his house. He who had been so long the idol of the public, was now openly abused and execrated. He found himself reduced to the necessity of seeking protection from the soldiery. The mob indeed went so far as to break his windows, and to commit other acts of violence. In 1763, this great actor, accompanied by his wife, made the tour of France and Italy, her native country, and was received with the highest marks of distinction by the first characters in the principal cities he visited. A circumstance happened while he was at Rome, which shews his wonderful powers of expression in too striking a light to be omitted. Having dined one day with some of the most celebrated English, French, and Italian artists, particularly Battoni, Cochin, Mr. Dance the painter, and his brother the architect; the conversation turned upon the delineation of the passions; in the course of which, Mr. Garrick made many judicious observations, and illustrated them by alternately throwing his features into the representations of love, hatred, terror, pity, jealousy, desire, joy, &c. in so rapid and striking a manner as astonished the whole company, who acknowledged it the first imitation of nature they had ever met with. He exhibited before the Duke of Parma, by reciting a soliloquy of Macbeth, and he had friendly contests with the celebrated Mademoiselle Clairon, at Paris. He returned to London, April 1765. But before he set out from Calais, put in practice his usual method of preventing censure, and blunting the edge of ridicule, by anticipation, in a poem called "The Sick

Monkey," which, at his desire, a friend in London got printed, to prepare his reception there. The pleasure of the public on his return was universal, and the king honoured his first appearance by commanding the play of "Much ado about Nothing," in which he was received with loud and repeated applauses.— On the death of Mr. Lacy, joint patentee of Drury Lane with Mr Garrick, in 1773, the whole management of the theatre devolved on the surviving sharer of the patent. He was now advanced to within a few years of threescore; he had been much afflicted with chronic disorders, sometimes with the gout, which was rather an occasional visitor than a constant companion; but more often with the stone and gravel, which never left him without an unkind token of a speedy return. To relieve himself from the excruciating pains of this dreadful disorder, he was persuaded to use lixivium, and other soap medicines, which, in the end, proved very prejudicial to his health. Notwithstanding the frequent relapses into this distemper were alarming, his friends thought that a retirement from the stage, while he preserved a moderate share of strength and spirits, would be more unfriendly to him than the prosecution of a business which he could make a matter of amusement, rather than a toilsome imposition. When it was once known that Mr. Garrick was in earnest to part with his moiety of the patent, several bidders offered themselves immediately. Not to dwell long on a transaction so publicly known, in the beginning of January, 1776, he entered into articles with Richard Brinsley Sheridan, Thomas Linley, and Richard Ford, Esqrs. for the sale of his moiety, on paying the sum of thirty five thousand pounds.— He finished his dramatic race with one of his favourite parts, Felix (the Wonder, a Woman keeps a Secret.) In Christmas, 1778, Mr. and Mrs. Garrick were invited to the country seat of Earl Spencer, where they had frequently been welcome guests. In the midst of that social happiness and rational pleasure which every body enjoys with that noble family, Mr.

Garrick

Garrick was seized with a terrible fit of his old disorder. His having the herpes, or what is commonly called the shingles, at the same time, which perfectly covered his loins, alarmed Mrs. Garrick greatly, though the physicians said it was a matter of no importance. He was so well recovered of his disorder, the gravel and stone, that he determined to set out for London. He arrived at his house in the Adelphi on Friday the 15th of January, 1779. The next day he sent for his apothecary, Mr. Lawrence, who found him dressing himself, and seemingly in good health, but somewhat alarmed that he had not, for many hours, discharged any urine, when his constant practice had been, for some years, to make water every four hours. Mr. Lawrence observed to him, that this was no sufficient cause to make him uneasy; but when, on the next day, he found the same symptom continue, he judged it proper to acquaint Dr. Cadogan with it. The doctor conceived it to be of so serious a nature, that he told Mr. Garrick his disorder was so uncertain in its progress that it was necessary to inform him, if he had any worldly affairs to settle, it would be prudent to dispatch them as soon as possible. Mr. Garrick assured him, that nothing of that sort lay on his mind; and that he was not afraid to die. The distemper was incessantly gaining ground; the fluids not passing in their natural course brought on a kind of stupor, which increased gradually to the time of his death, which happened on Wednesday morning, January 20, 1779, at eight o'clock, without a groan. Mr. Garrick's disease was pronounced by Mr. Potts to be a palsy in the kidneys. On Monday, February 1, his body was conveyed from his own house in the Adelphi, and most magnificently interred in Westminster Abbey, under the monument of his beloved Shakespeare. He was attended to the grave by persons of the first rank; by men illustrious for genius, and famous for science; by those who loved him living, and lamented his death. Twenty-four of the principal actors of both theatres, who composed the two committees of the playhouse funds,

were also attendants at the funeral; and, with unfeigned sorrow, regretted the loss of so great an ornament to their profession, and so munificent a benefactor to their charitable institution. His first dramatic piece, "The Lying Valet," was written and produced while he was at Goodman's Fields Theatre, 1741. This was followed by "Miss in her Teens; or, the Medley of Lovers," farce, 1747; "Leithe," dramatic satire, 1740, afterwards performed with the additional title of "Æsop in the Shades," 1745; "Florizel and Perdita," pastoral, 1756, printed 1758; "Lilliput," dramatic entertainment, 1757; "The Male Coquet; or, Seventeen Hundred and Fifty Seven," farce, 1757; "The Guardian," comedy, in two acts, 1759; "The Enchanter; or, Love and Magic," musical drama, 1760; "Harlequin's Invasion," speaking pantomime, 1761, not printed; "The Farmer's Return from London," interlude, 1762; "The Clandestine Marriage," comedy, 1766, (Mr. Colman assisted in this,—the parts written by Mr. Garrick were Lord Ogilby, Cantton, and Mrs. Heidelberg;) "Neck or Nothing," farce, 1766; "Cymon," musical romance, 1767; "A Peep behind the Curtain; or, the New Rehearsal," farce, 1767; "The Jubilee," dramatic entertainment, 1770. This piece, though it contains several fine passages, is inferior to Mr. Garrick's other productions; and the Jubilee, in honour of his favourite Bard, was, from the prodigious conflux of company, a continued scene of confusion, and, in the opinion of many, justly merited the following satirical description of it given by Mr. Foote, in his *Devil upon Two Sticks*: "A Jubilee, as it hath lately appeared, (said the humourist) is a public invitation, circulated and urged by puffing, to go post without horses to an obscure borough without representatives, governed by a Mayor and Aldermen who are no Magistrates, to celebrate a great poet whose own works have made him immortal, by an Ode without poetry, music without melody, dinners without victuals, and lodgings without beds; a masquerade where half the people ap-

appeared bare-faced, a horse-race up to the knees in water, fire-works extinguished as soon as they were lighted, and a gingerbread amphitheatre, which, like a house of cards, tumbled to pieces as soon as it was finished!"—

"The Institution of the Order of the Garter," occasional piece, 1771; "The Irish Widow," farce, 1772; "A Christmas Tale," 1774; "The Meeting of the Company," prelude, 1774, not printed; "Bon Ton; or, High Life above Stairs," farce, 1775; "May Day," ballad opera, 1775; and "The Theatrical Candidates," prelude, 1775. He altered the following pieces: "Romeo and Juliet," "Every Man in his Humour," (Ben Jonson's); "The Tempest," "Catherine and Petrucio," farce, (Shakespeare's *Taming the Shrew*); "The Gamesters," (Shirley's); "Isabella; or, Fatal Marriage," "Cymbeline," "The Country Girl," (Wycherley's); "King Arthur," (Dryden's); "The Chances," (Beaumont and Fletcher's); "Albumazar," (Tom-kin's); "Alfred," (Tompson's); "Rule a Wife, and have a Wife," (Fletcher's); "Mahomet," (Miller's), &c. He was supposed to be the author of "High Life below Stairs" and other anonymous pieces. His prologues, epilogues, songs, &c. are numerous; and he amended the works of several playwrights.

GAUDRY, (Mr.) actor, has performed at almost all the provincial theatres, and has frequently been seen in London. During Mr. Ryder's management he played in Dublin, and was at the Royalty Theatre when opened by the late Mr. Palmer. His wife assists in chorusses, &c. and his daughter was brought up to the stage from her infancy, having played the Prince in "The Battle of Hexham," the first season of its representation.

GAY, (JOHN) dramatist, was descended from an antient family in Devonshire, and born at Exeter, in 1688. He received his education at the free school of Barnstable, in that county, under the care of Mr. Wm. Rayner, and was bred a mercer, in the Strand; but having a small fortune independent of business, and considering the attendance on a shop as a degradation of those abilities

which he found himself possessed of, he quitted that occupation, and applied himself to the study of the muses. In 1712, he became a secretary, or rather domestic steward, to the Dutchess of Monmouth, in which station he continued till the year 1714, when he accompanied the Earl of Clarendon to Hanover, whither that nobleman was dispatched by Queen Anne. On the death of the queen he returned to England, and lived in the highest estimation with persons of the first distinction. He was particularly noticed by Queen Caroline, then princess of Wales, to whom he had the honour of reading in M.S. his tragedy of "The Captives." Thus countenanced, he had numberless promises of preferment, and naturally expected to have been genteely provided for. Instead of which, in 1727, he was offered the place of gentleman usher to one of the youngest princesses, which he thought proper to refuse, as he deemed it rather an indignity to a man whose talents might have been so much better employed. This occasioned some warm remonstrances; and his sincere and zealous patrons, the Duke and Duchess of Queensberry, mortified at the manner in which he was slighted, withdrew from court in disgust. However, the very extraordinary success Mr. Gay met with from public encouragement, made him ample amends, both with respect to satisfaction, and emolument, for those disappointments he experienced through the false promises of the great. In the season of 1727-8, appeared his "Beggars Opera," the vast success of which was not only unprecedented, but almost incredible. During the first season in London, it had an uninterrupted run of 63 nights, and met with equal approbation the ensuing season. It spread into all the great towns of England—was played in many places to the thirtieth and fortieth time, and at Bath and Bristol fifty. It made its progress into Wales, Scotland, and Ireland, in which last place it was acted for twenty-four successive nights, and last of all it was performed at Minorca. Nor was the fame of it confined to the reading and representation alone, for the

the card-table and drawing-room shared with the theatre and closet in this respect; the ladies carried about the favourite songs of it engraven on their fan-mounts; and screens, and other pieces of furniture, were decorated with the same. Miss Fenton, who acted Polly, though till then in obscurity, became suddenly the idol of the town—her pictures were engraven, and sold in great numbers—her life written—books of letters and verses to her published—pamphlets made of even her sayings and jests—and she herself received to a station, in consequence of which she attained the highest rank a female subject can acquire, having been married to the Duke of Bolton. In short, the satire of this piece not only exposed the follies of the great, by which means the author triumphed over his false friends, but retarded the progress of the Italian Opera, which had hitherto been the idol of the fashionable, who, as is still the practice, delighted in hearing what they did not understand, and applauding what deserved no praise! The profits of this piece was so considerable both to the author and Mr. Rich, the manager, that it gave rise to a quibble, which became frequent in the mouths of many, namely, "that it had made *Rich gay*, and *Gay rich*;" and it was asserted, that the author's emolument was not less than two thousand pounds. The uncommon success of this piece induced Mr. Gay to write a second part to it, called "*Polly*," 1729, which was prohibited by the Lord Chamberlain, in consequence of the disgust which subsisted between him and the court, at the very time when every thing was in readiness for the rehearsal of it. This appearance of persecution, however, raised the author many subscribers, and he reaped no small profits from its publication in quarto, and still preserved his fame, which, probably, the representation of the piece might have injured, it being very inferior to the first part. His other dramatic pieces were, "*The Mohocks*," an occasional satire, 1712; "*The Wife of Bath*," comedy, 1713; "*The what d'ye call it*," burlesque, 1715; "*Three hours*

after Marriage," comedy, 1717; "*Dione*," pastoral, 1720; "*The Captives*," tragedy, 1723; "*Acis and Galatea*," pastoral opera, 1732; "*Achilles*," opera, 1733; "*The Distress Wife*," 1743; and "*The Rehearsal at Gotham*," 1754. These three last were posthumous works.—He is said to have been morally amiable, affable, generous, agreeable and entertaining. His only foible, which is too common with men of great literary abilities, was an excess of indolence which prevented him from exerting the full force of his talents. He died in December, 1732, at the house of the Duke and Duchess of Queensberry, in Burlington Gardens, and was buried at Westminster Abbey, where a monument was erected to his memory at the expence of his aforementioned noble benefactors. At the time of his death, he had saved several thousand pounds. It is to be remarked, that the "*Beggar's Opera*," which still continues a favourite entertainment, is generally performed without the characters of the *Beggar* and *Manager*, which not only destroys the title of the piece, but spoils even the plot and satire. The second part, "*Polly*," was performed (without much success) during the elder Mr. Colman's management at the Haymarket. GENTLEMAN, (FRANCIS) dramatist and actor, was born in Ireland October 23, 1728, and received his education at Dublin, where he was schoolfellow with Mr Mossop. His father was in the army, and at the age of fifteen the son obtained a commission in the same regiment; but at the conclusion of the war in 1748, was dismissed the service, by his regiment being reduced. On this event he indulged his inclination for the stage, and made his first appearance at Dublin in the character of Aboan (Oroonoko.) Understanding that a legacy was left him by a relation, he came to London, and spent the little property he had in a fruitless expedition. He then was engaged at the theatre in Bath, where he remained for some time. Afterwards he went to Edinburgh, and belonged to several companies at Manchester, Liverpool, Chester, &c. Tired of a public life,
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he then settled at Malton, a market town about twenty miles from York, where he married, and, expecting to have been provided for by the Marquis of Granby, to whom he was recommended, he removed to London, but was disappointed in his expectations by the sudden death of his patron. In 1770, he was engaged at the Haymarket by Mr Foote, where he remained for three seasons, having been discharged at a time of peculiar embarrassment known to the manager, without any satisfactory reason being assigned. He then returned to Dublin, and was engaged by Mr. Ryder. Having experienced all the hardships of a wandering actor, and all the disappointments of a friendless author, he died December 18, 1784.—He altered "Sejanus," "Oroonoko," "Tobaccohist," and "Richard II." He took a farce from Ben Jonson, called "The Coxcombs," 1771, and produced "The Stratford Jubilee," comedy, 1769; "The Sultan; or, Love and Fame," tragedy, 1770; "Cupid's Revenge," pastoral, 1772; "The Pantheonites," dramatic entertainment, 1773; and "The Modish Wife," comedy, 1775. He also produced several other pieces, not published, and some not performed.

GEORGE, (Miss) actress, was some years ago member of the Haymarket Theatre, where she was the original Wowski, in Inkle and Yarico. She married a gentleman well known in the fashionable world, whom she accompanied abroad, and has since performed at Philadelphia.

GIBBS, (Mrs.) actress, whose godfather was the late Mr. Palmer, made her first appearance when very young at the Haymarket Theatre, in Sally, (Man and Wife) 1783, and was received with much applause, but quitted the stage at the conclusion of the season, on account of her tender age. In 1797, she played Eddy, (Miss in her Teens) the first night of the illegal opening of the Royalty Theatre, and gave universal satisfaction. She continued at this theatre during Mr. Palmer's management, performing in pantomime, and speaking occasionally in addresses. On the secession of Mrs. Stephen Kemble from the Hay-

market, she was engaged by Mr. Colman, where her vivacity in chamber-maids, her simplicity in country girls, &c. not only obtained the approbation of the public, but insured her a permanent situation. Occasionally she performs at Covent Garden, but her voice is not so well calculated for the *great* winter theatres, as it is for the *little* summer one.

GIFFARD, (Mr.) actor, was manager of the old theatre in Goodman's Fields, where he met with some success, notwithstanding the scheme was abandoned by the original proprietor, Mr. Odell, who for building and opening this theatre met with a great opposition from many respectable merchants and citizens, and even from the clergy, who preached against it. ---Mr. Giffard also purchased Mr. Booth's share at Drury Lane about the year 1733, which he sold again to Mr. Fleetwood, being concerned in a new magnificent playhouse, built by subscription, at Goodman's Fields, notwithstanding the ill fortune which attended the other theatre at this place, and opened October 2, 1732, with the play of "King Henry IV." Here, however, Mr. Giffard did not long remain. By the advice of his friends, he took the theatre at Lincoln's Inn Fields, which was then deserted through the departure of Rich's company to the new playhouse at Covent Garden in 1733; and having opened this theatre in 1735, continued manager of it two ensuing years. ---Still he retained his interest in the house at Goodman's Fields, to which he afterwards returned; and, under his management, Mr Garrick made his first appearance in London. ---During Mr Garrick's performances, this theatre flourished; but on his departure, Giffard and his wife made the best terms they could with the proprietor of Drury Lane.

GILDON, (CHARLES) dramatist in the beginning of the century, was born of Romish parents at Gillingham, near Shaftsbury, in Dorsetshire, in 1665, where he received the first rudiments of his education, and was sent, at the early age of twelve years, to Doway, in Hainault; where he was entered in the English college of secular

cular priests, with a view of being brought up to the priesthood. His inclination, however, took another turn, and at nineteen years of age he returned to England. When he became of age, and possessed of his paternal estate, he came up to London, and being of a gay disposition, soon dissipated his fortune, and increased his embarrassments, by marrying a lady without property. Necessity then prompted him to write for the stage, and his first attempt was at the age of thirty-two. He brought out two tragedies in the beginning of the century, viz. "Love's Victim; or, the Queen of Wales," 4to. 1701; "The Patriot; or, Italian Revenge," 4to. 1703; previous to which, he wrote two other tragedies, "The Roman Bride's Revenge," 1697; and "Phaeton; or, the Fatal Divorce," 1698. He also altered Shakespeare's "Measure for Measure," giving it the additional title of "Beauty the best Advocate," 1700. He likewise wrote two critiques in a dramatic form, entitled, "A Comparison between the two Stages; with an Examination of the Generous Conqueror, and some Critical Remarks on the Funeral, or, Grief Alamode, The False Friend, Tamerlane, and others, in Dialogue," 8vo. 1702; and "A New Rehearsal; or, Bays the Younger; containing an Examination of the Ambitious Stepmother, &c. all written by Nicholas Rowe, Esq. also a Word or two upon Mr. Pope's Rape of the Lock; to which is prefixed, a Vindication of Criticism in general, by the late Earl of Shaftesbury," 12mo. 1714. Mr. Pope rewarded this critic with a place in his Dunciad. None of his dramatic pieces met with much success. He died Jan. 12, 1723.--4.

GIORDANI, (THOMASO) composer, and was manager, in conjunction with Mr. Leoni, of Capel Street Theatre, Dublin, in 1783.--4. He is of foreign extraction, and, while in London, his name was frequently confounded with that of another composer's, Giardini, who, about the year 1761, had, with Dr. Arne, formed a scheme of performing English Operas at the King's Theatre in the Haymarket, which was frustrated by the

managers of the Theatres Royal, who exerted their interest effectually against it. Mr. Giordani married in Dublin the daughter of Mr. Wilkinson. He composed music for several pieces, which he brought out at his own theatre, and afterwards for Mr. Daly's, by whom he was engaged in 1785. His compositions, though not always original, gave great satisfaction; for even where he borrowed, he displayed considerable judgment.-- He is now teacher of music in Dublin, and has pupils of the first distinction.

GLENNVILLE, (PHILIP) actor, is a native of Ireland, and has performed on all the Irish stages, sometimes a tyrant in tragedy, and at other times a servant, cobbler, serjeant, or Irishman in comedy. He also takes vocal parts. With the profession of an actor, he has generally united some business, having been formerly a hatter, and being now a dealer in spirituous liquors.

GLOVER, (RICHARD) author of two tragedies, viz. "Boadicea," acted at Drury Lane 1753, and "Medea," 1761. This last was written on the model of the Greek tragedy, and was several times acted for the benefit of Mrs. Yates, who performed the principal character. Mr. Glover was brought up in the mercantile way, in which he made a conspicuous figure, and, by a remarkable speech that he delivered in behalf of the merchants of London, at the bar of the House of Commons, about the year 1740, previous to the breaking out of the Spanish war, acquired, and with great justice, the character of an able and steady patriot. In 1751, having, in consequence of unavoidable losses in trade, and perhaps in some measure of his zealous warmth for the public interest, to the neglect of his own private emolument, somewhat reduced his fortune, he condescended to stand candidate for the place of Chamberlain of the City of London, in opposition to Sir Thomas Harrison, but lost his election thereby by no very great majority. After which he lived in retirement, and declined taking any active part in public affairs. Having, at length, surmounted difficulties, he was elected Member

Member for Weymouth, in 1761, and on several occasions displayed a truly patriotic spirit. He died Nov. 25, 1785.

GLOVER, (Mrs.) See *Retterton*, Mr.
GOLDSMITH, (OLIVER) dramatist, was born at Forney, in the county of Longford, in Ireland, 1731. His father, who possessed a small estate in that county, had nine sons, of which Oliver was the third. He was originally intended for the church; and, with that view, after being well instructed in the classics, was, with his brother the Rev. Henry Goldsmith, placed in Trinity College, Dublin, about the latter end of the year 1749. In this seminary of learning he continued a few years, when he took a Bachelor's degree, but his brother not being able to obtain any preferment after he left the college, Oliver, by the advice of Dean Goldsmith, of Cork, turned his thoughts to the study of physic, and, after attending some courses of anatomy in Dublin, proceeded to Edinburgh in the year 1751, where he studied the several branches of medicine under the different professors in that University, which was deservedly ranked among the first schools of physic in Europe. His beneficent disposition soon involved him in unexpected difficulties, and he was obliged precipitately to leave Scotland, in consequence of engaging himself to pay a considerable sum of money for a fellow student. A few days after, about the beginning of the year 1754, he arrived at Sunderland, near Newcastle, where he was arrested at the suit of one Barclay, a taylor, in Edinburgh, to whom he had given security for his friend. By the good offices of Laughlin Maclane, Esq. and Dr. Sleigh, who were then in the college, he was soon delivered out of the hands of the bailiff, and took his passage on board a Dutch ship to Rotterdam, where, after a short stay, he proceeded to Brussels: he then visited great part of Flanders, and, after passing some time at Strasbourg and Louvain, where he obtained a degree of Bachelor in Physic, he accompanied an English gentleman to Berne and Geneva. On his arrival at Geneva, he was recommended as a proper person to travel with a young man, who had

received a considerable fortune by the death of his uncle. They continued together until they arrived at the south of France, where, on a disagreement, they parted, and our author was left to struggle with all the difficulties that a man could feel, who was in a state of poverty in a foreign country without friends.--- His desire of seeing the world, was not abated by any hardships; he persisted in his scheme, though his finances were so low as to oblige him to travel on foot, and acquire a lodging and subsistence from almost the charity of the peasants, who were repaid by his entertaining them with some tunes on a German flute. At length his curiosity being gratified, he bent his course towards England, and arrived at Dover about the beginning of the winter, 1758. When he came to London, his stock of cash did not amount to two livres. An entire stranger in this metropolis, his mind was filled with the most gloomy reflections on his embarrassed situation. With some difficulty he discovered that part of the town in which his old acquaintance Dr. Sleigh resided. This gentleman received him with the warmest affection, and liberally invited him to share his purse till some establishment could be procured for him. Goldsmith, unwilling to be a burden to his friend, a short time after eagerly embraced an offer which was made him to assist the late Rev. Dr. Milner, in instructing the young gentlemen at the academy at Peckham, and acquitted himself greatly to the Doctor's satisfaction for a short time; but, having obtained some reputation by the criticisms he had written in the *Monthly Review*, Mr. Griffith, the proprietor, engaged him in the compilation of it; and, resolving to pursue the profession of writing, he returned to London, as the mart where abilities of every kind were sure of meeting distinction and reward. As his finances were by no means in a good state, he determined to adopt a plan of the strictest economy, and took lodgings in an obscure court in the Old Bailey, where he wrote several ingenious little pieces. The late Mr. Newbery, who

at that time gave great encouragement to men of literary abilities, became a kind of patron to our young author, and introduced him as one of the writers in the Public Ledger.— Fortune now seemed to take some notice of a man she had long neglected. The simplicity of his character, the integrity of his heart, and the merit of his productions, made his company very acceptable to a number of respectable families, and he emerged from his shabby apartments in the Old Bailey to the politer air of the Temple, where he took handsome chambers, and lived in a genteel style. The publication of his "Traveller," and his "Vicar of Wakefield," was followed by the performance of his comedy of the "Good-natured Man" at Covent Garden Theatre, 1768, and placed him in the first rank of the poets of the day. During the last rehearsal of his comedy, intitled, "She stoops to Conquer; or, the Mistakes of a Night," 1772, which Mr. Colman had no opinion would succeed, on the Doctor's objecting to the repetition of one of Tony Lumpkin's speeches, being apprehensive it might injure the play, the Manager, with great keenness, replied, "Psha, my dear Doctor, do not be fearful of squibs, when we have been sitting almost these two hours upon a barrel of gunpowder." The piece, however, contrary to Mr. Colman's expectation, was received with uncommon applause by the audience; and Goldsmith's pride was so hurt by the severity of the above observation, that it entirely put an end to his friendship for the gentleman that made it. He had been for some years afflicted, at different times, with a violent strangury, which contributed not a little to imbitter the latter part of his life; and which, united with the vexations he suffered upon other occasions, brought on a kind of habitual despondency. In this unhappy condition he was attacked by a nervous fever, which, being improperly treated, terminated in his dissolution on the 4th day of April, 1774. His remains were privately deposited in the Temple burial-ground, and a monument afterwards erected to his memory at the expence

of a literary club, to which he belonged. Besides his two comedies, he brought out a farce called "The Grumbler," altered from Sedley, 1772, not printed. 'As to his character, it is strongly illustrated by Mr. Pope's line, "In wit a man, simplicity a child." The character of the "Good-natured Man," in his comedy of that name, he drew for himself, but notwithstanding the benevolence he boasted, his biographers insist that it was tainted with envy, and it is said that he carried his jealousy to such a childish extreme, that he was emulous both of every thing and every body. The first knowledge Mr. Garrick had of his abilities was from Goldsmith's attack upon him in a pamphlet entitled "The present State of Learning in Europe." Little did the author imagine that he should be one day obliged to ask a favour from the director of a theatre. However, when the office of Secretary to the Society of Arts and Sciences became vacant, the Doctor was persuaded to offer himself a candidate. He was told that Mr. Garrick was one of the leading members, and that his interest would be of consequence. He waited upon the manager, and requested his vote and interest. Mr. Garrick could not avoid observing, "that it was impossible he could lay claim to his recommendation, as he had taken pains to deprive himself of his assistance, by an unprovoked attack upon his management of the theatre." -- Goldsmith bluntly answered, "in truth he had spoken his mind, and believed what he said was very right." The manager dismissed him with civility, and Goldsmith lost the office by a very great majority. When he had finished the "Good-natured Man," he offered it to Mr. Garrick. The manager was fully conscious of his merit, and perhaps too ostentatious of his own abilities to serve a dramatic author. Goldsmith was, on his side, as fully persuaded of his own importance. Mr. Garrick, who had been so long treated with the complimentary language paid to a successful patentee, expected that the writer should esteem the patronage of his play as a favour. Goldsmith rejected
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all ideas of kindness in a treaty that was intended to be of mutual advantage, and in this he was certainly right.--- Mr. Garrick was willing indeed to accept the play, but he wished to be courted to it; and the Doctor was not disposed to purchase his friendship at the expence of his sincerity.--- He then applied to Mr. Colman, who accepted his comedy without hesitation. Another striking feature in his character should not be omitted. He received the sum of one hundred guineas for the copyright of a poem, which a friend remarked to him was a great price for what had cost him but little trouble. The author agreed it was too much, and absolutely went to the bookseller and returned him his money, declaring that his remuneration should be according to the profits of the sale of the piece, and which he left entirely to the publisher. Notwithstanding the great success of his pieces, by some of which it is asserted, upon good authority, he cleared 1800*l*. in one year, his circumstances were by no means in a prosperous situation, which was partly owing to the liberality of his disposition, and partly to an unfortunate habit he had contracted of gaming, the arts of which he knew very little of, and consequently became a prey of those who were unprincipled enough to take advantage of his simplicity.--- The following anecdote, relative to his embarrassments, is recorded by Mrs. Piozzi; "In 1765 or 1766, Dr. Johnson was called abruptly from our house, and returning in about three hours, said, he had been with an enraged author, whose landlady pressed him for payment within doors, while the bailiffs beset him without; that he was drinking himself drunk with Madeira to drown care, and fretting over a novel, which, when finished, was to be his whole fortune; but he could not get it done for distraction, nor could he step out of doors to offer it to sale. Mr. Johnson therefore set away the bottle, and went to the bookseller, recommending the performance, and desiring some immediate relief, which, when he brought back to the writer, he called the woman of the house directly to partake of punch,

and pass their time in merriment.--- It was not till ten years after, that something in Dr. Goldsmith's behaviour struck me with an idea that he was the very man, and then Johnson confessed that he was so; the novel was the charming "Vicar of Wakefield."

GOODALL, (Mrs.) actress, maiden name *Stanton*. Her father was manager of a *Sharing Company*, in Staffordshire, and the daughter was consequently introduced to the public when very young. Her first attempt was in tragedy, and through her father's interest she procured an appearance at Bath, where her performance of *Rosalind* (As you like it) gave much satisfaction, and ensured her an engagement for the comic line. In about three years after, she became the wife of Mr. Goodall, a native of Bristol, and a lieutenant of the navy. In 1788, she procured an engagement at Drury Lane, where she made her first appearance in *Rosalind*; and in the summer of the following year was also engaged by Mr. Colman. Being admirably formed for male attire, she frequently represented those characters which are thus disguised.

GOUGH, (Miss) actress, is of a respectable family in Ireland. When Mrs. Siddons's fame was established, and that this lady was engaged by Mr. Daly, the then manager of Dublin, for a certain number of nights, Miss Gough constantly attended her performances, and became one of her greatest admirers. She then imbibed an inclination for the stage, which, from the laudable motive of relieving an embarrassed parent, she indulged, and her first attempt was at the private theatre in Fishamble Street.--- Having, through the intercession of friends, been promised an appearance at Covent Garden, she made her *debut* at that theatre in the character of *Alicia* (Jane Shore) with much approbation, and repeated the character with increased applause; but the manager was pleased to tell her, that the applause she met with proceeded from the good-nature of the audience; to which she very pertinently replied, that she was much
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surprised they did not extend that goodnature to others in his company, who stood in greater need of it. Her stay at this theatre was consequently short, it having concluded with her benefit, when she performed *Hermione* (*The distrest Mother.*) Though possessed of powers, they were not considered extensive enough for so great a theatre, but allowance must be made for the natural timidity of a novice; and, as her last performance was superior to the first, more might certainly have been expected from every future essay. She afterwards played at Bath, and other places, (and though at some with the disadvantage of having immediately succeeded Mrs. Siddons) met with a flattering reception, and is now become the heroine of the Irish stage, where she has acquired considerable fame.

GREATHEED, (BERTIE) author of a tragedy called "*The Regent*," is the son of Samuel Greatheed, Esq. of Guy's Cliff, near Warwick, by a sister of the Duke of Ancaster. This gentleman was a great patron of Mrs. Siddons, who accordingly exerted herself in the support of his play, which, it must be acknowledged, is superior to the generality of modern tragedies. On account of its title, and the indisposition of his Majesty, in 1789, the performance of it was stopped by an order from the Lord Chamberlain.

GREEN, (Mrs.) See *Hippesley*.

GRIFFITHS, (ELIZABETH) dramatist, maiden name the same, of a Welsh descent, and author of several admired novels. Her husband was of a good family in Ireland, and well

known in the literary world. This lady's dramatic pieces are, "*The Platonic Wife*," comedy, acted at Drury Lane, 1765; "*The Double Mistake*," comedy, acted at Covent Garden, 1766; "*The School for Rakes*," comedy, acted at Drury Lane, 1769; "*A Wife in the Night*," comedy, acted at Covent Garden, 1762; and "*The Times*," comedy, acted at Drury Lane 1779.

GRIFFITHS, (Mr.) formerly prompter at Drury Lane Theatre, and actor at several provincial theatres. During his situation as prompter, he became attached to the late Mr. Palmer, and assisted him at the *Royalty Theatre*, for which he was one of the *persecuted*. He now officiates in the same capacity at the *Circus*.

GRIFFITHS, (Miss) See *Kelly*, Mr. **GRIMALDI, (JOSEPH)** actor in pantomime, was originally a dentist, and came to London in that capacity with her present Majesty. He was ballet master at Drury Lane Theatre, and died March 14, 1786. His son has frequently been the clown at Sadler's Wells, and lately at Drury Lane.

GRIST, (Mr.) actor, and was one of Mr. Daly's principal tragedians, when that gentleman became the Dublin Manager. He has performed at several provincial theatres with applause, and his daughter has also acquired some fame.

GRUBB, (JOHN) purchased a share in Drury Lane Theatre, in 1795, and officiated as manager for a season. He had also some interest in the Margate Theatre. This gentleman is an attorney, and has been more successful as practiser in the Common Pleas, than as a manager of a playhouse.

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HAGLEY, (Miss) actress, was a pupil of the late Mr. Linley, who brought her forward in the oratorios at Drury Lane, in 1788. She was engaged the succeeding season at the same theatre, and made her first appearance as an actress in *Gillion, (the Quaker)* which situation she retained with some credit.

HALE, (Mr.) actor, was in person tall and well proportioned; his voice strong and harmonious; his deportment manly, and his action not displeasing; but his ear was so unfaithful, that he was generally monotonous; and he wanted that judgment which alone knows how to give dignity to sentiment, or warmth and variety to passion.

sion. His best performance was Hotspur; he was always to be endured when he restrained himself from doing too much. At Bristol he was a favourite actor, where it is supposed he died in 1746. He was so fond of wearing large full bottomed wigs, that, to the astonishment of the audience, he acted the part of Charles the First in one which was remarkably long and fair. His wife was on the stage, and was married again to Mr. Barrington, an actor. They both belonged to Covent Garden in 1758. Barrington, though not a very good comedian, was, in the characters of *low Irishmen*, the best performer the stage at that time afforded.

HAMILTON, (NEWBURGH) was the author of a comedy and farce, viz. "The Doating Lovers; or, Libertine reclaimed;" acted at Lincoln's Inn Fields, 1715; and "The Petticoat Plotter," acted at Drury Lane and Lincoln's Inn Fields, 1720. Neither of these met with much success. The first was supported through three performances for the sake of the author's night; and, though his interest was so great, and his acquaintance so extensive that he was enabled on his benefit to lay the boxes and pit together at the advanced (though now common) price of six shillings each ticket, yet the piece afterwards perished in oblivion. He also produced an Oratorio, "Samson", at Covent Garden, 1743. He lived in the family of the Duke of Hamilton, to whom it is supposed he was related.

HAMILTON, (Mrs.) actress, belonged to Covent Garden in 1758.--- This lady and Mrs. Bellamy had a violent altercation. The latter's benefit being fixed on a night that happened to be Mrs. Cibbers at the other house, she requested Mrs. Hamilton to let her have her Monday, and take in exchange her Saturday; who, as her interest did not lie among the box people, and for the credit sake of having the first benefit in the season, complied. She accordingly fixed on the "Rival Queens," and, notwithstanding it happened to be a wet afternoon, a great concourse of people for the second gallery attended. As soon as that part of the house was

full, she disposed of the overflow in the boxes and on the stage, wisely preferring their two shillings a piece to empty benches. In the words of Mrs. Bellamy, "the heat of the house occasioned the wet clothes of the dripping audience to send forth odours not quite so sweet as those of Arabia." This lady having cast some reflections on the vulgarity of Mrs. Hamilton's audience, the latter took the following mode of revenge on the night of Mrs. Bellamy's benefit: the play which she had fixed on was the "Careless Husband," thus cast; Sir C. Easy, Mr. Ross, (first time); Lord Foppington, Mr. Smith, (first time); Lord Morelove, Mr. Ridout; Lady Easy, Mrs. Elmy; Edging, Miss Nositer, (first time); Lady Graveairs, Mrs. Hamilton; and Lady Betty Modish, Mrs. Bellamy, (first time); with the Entertainment of "Florizel and Perdita." Florizel, Mr. Smith; Autolycus, Mr. Shuter; King, Mr. Ridout; Shepherd, Mr. Sparks; Clown, Mr. Costollo; and Perdita, Mrs. Bellamy. At half an hour after six, just before the play should have begun, she sent Mrs. Bellamy word that she would not perform the character of Lady Graveairs. It became necessary, from so late a disappointment, to make an apology to the audience for the delay that must ensue. Ross, who loved mischief as well as he had done whilst at Westminster School, and in which he had generally a share, as he had this evening, by having stimulated Mrs. Hamilton to the refusal of her services, enjoyed the storm, and consequently would not make the apology. Smith was so agitated, it being the first time of his attempting Lord Foppington, that he could not do it. Poor Lady Betty Modish was therefore obliged to show her flounces and furbeloes before their time, in order to request the patience of the audience till Mrs. Vincent could dress for the part which Mrs. Hamilton was to have performed. Mrs. Bellamy's petition was granted, as she herself relates, "with repeated plaudits, and with an assurance from Mr. Town, and his associates, that they would revenge her cause." This they did the very next night, when Mrs. Hamilton play-
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ed the Queen in the Spanish Friar, and Mrs. Bellamy Elvira, for the benefit of Mr. Sparks. The majesty of Spain then appeared in all the pomp of false jewels. She was so remarkably fond of these artificial gems, that Colley Cibber compared her head to a furze-bush stuck round with glow-worms, as her hair was extremely dark, and she had an objection to wearing powder. Upon her entrance she was saluted in a warmer manner than she wished, and was prevented for some time from speaking by that most disagreeable of all sounds to a dramatic ear, whether author or performer, *hisses*! At length, upon the tumult ceasing a little, she advanced, and addressed the audience in the following Demosthenian style: "Gentlemen and Ladies, I suppose as how you hiss me because I did not play at Mrs. Bellamy's benefit. I would have performed, but she said as how my audience stunk, and were all *tripe* people." When the fair speechifier had got thus far, the pit seemed one and all transported at her irresistible oratory, for with one voice they encored her, crying out at the same time, "Well said, *Tripe*!" a title which she retained till she quitted the theatre.—There have been, and are, several performers of this name, particularly Mr. Mrs. and Misses Hamilton, who have played at different seasons in Dublin, &c. This family have, by their own united endeavours, and without the assistance of any other performer, frequently afforded entertainment in the country.

HAMILTON, (Mrs.) actress, maiden name *Peters*, is the daughter of an attorney in Dublin. Having performed at Brighton, &c. she made her first appearance at Covent Garden, in *Lady Amaranth*, (Wild Oats), October 17, 1800, in which she displayed much judgment. Her person is agreeable, and her voice articulate and powerful. She appeared afterwards in the character of *Portia*, (Merchant of Venice) but not with equal success. Being a substitute for Miss Murray, who was indisposed, in all probability she attempted it at too short a notice.

HAMMERTON, (Mr.) actor, is a

native of Dublin, and has performed on almost all the Irish stages. He has also played at Liverpool, &c. His *Rover* (Wild Oats) was so much admired in Dublin, that when Mr. Lewis, of Covent Garden, performed that character, at Crow Street, he did not meet with the applause in it to which he had been accustomed.

HANDEL, (GEORGE FREDERIC) composer, was born at Hall, a city of Upper Saxony, February 24, 1684, by a second wife of his father, who was an eminent physician and surgeon of the same place, and then above sixty years of age. From his childhood he discovered such a propensity for music, that his father, intending him for the civil law, was very much alarmed at it, and took every method to oppose his inclination by keeping him out of the way of, and strictly forbidding him to meddle with, any musical instrument. The son, however, found means to get a little clavicoord privately conveyed to a room at the top of the house, and with this used to amuse himself when the family were all asleep. When scarcely seven years of age, he accompanied his father to the Duke of Saxe Weisenfels, where it was impossible to keep him from harpsichords, and other musical instruments. One morning, while he was playing by stealth on the organ after the service was over, the Duke was in the church, and was so affected with the harmony of the notes, that he enquired of his Valet de Chambre, who was Handel's brother-in-law, who was playing on the organ. The Valet replied, it was his brother. The Duke demanded to see him, and, after making proper enquiries about him, expostulated very seriously with his father, who still retained his prepossessions in favour of the civil law. But the Duke urging the vanity of disposing of a child contrary to his inclinations, and curbing a natural genius, prevailed upon the old man to tolerate his passion for music, and indulge him with the best masters. He was, accordingly, put under one Zackaw, organist to the cathedral church, who was so pleased with his promising pupil, that he paid him every attention. The scholar soon sur-

surpassed his master, and in 1698 went to Berlin, where the opera was in a flourishing condition, under the encouragement of the king of Prussia. Handel's abilities soon recommended him to his Prussian Majesty, who frequently sent for him, and made him large presents. It was now resolved to send him to Hamburg for further improvement, but his father soon dying, and his mother being in embarrassed circumstances, he endeavoured to procure scholars, and obtain some employment in the orchestra, and by this means, instead of being a burthen, he proved a great relief to her. From conducting the performance, he became composer to the house; and "Almeria," his first opera, was made here when he was not much above fourteen years of age. The success of this piece, which ran thirty nights without interruption, encouraged him to attempt others; and, during his stay at Hamburg, which was about four or five years, he produced several sonatas, which now are not extant. Soon after he went to Italy, and Florence was his first destination; where, at the age of eighteen, he composed the opera of "Rodigro," for which he was presented with one hundred sequins, and a service of plate. Being earnestly importuned to produce another, he finished his "Agrippina," in three weeks, which was performed twenty-seven nights, and with which the audience were so delighted, that they expressed a kind of distracted pleasure. From Venice he went to Rome, where his arrival was no sooner known than he received polite messages from persons of the first distinction. He then went to Naples, and afterwards made a second visit to Florence, Rome, and Venice. He returned home, but was determined to travel again. At Hanover, he met with Steffani, with whom he had been acquainted at Venice, and who was then master of the chapel to George I. when he was only elector of Hanover. He met also with Baron Kilmanseck, a nobleman who had taken great notice of him when in Italy, and now introduced him at court, and so recommended him to his Electoral

Highness, that Handel was immediately offered a pension of 1500 crowns per annum, as an inducement to stay; but the acceptance of this high favour he declined, having promised, he said, the court of the Elector Palatine, and being also obliged to pass over to England, in consequence of pressing invitations from the Duke of Manchester; but leave being proposed for his absence for a twelve-month or more, and to go whithersoever he pleased, on these conditions he thankfully accepted the pension. After paying a visit to his mother, who was now very aged, and blind, and to his old master Zackaw, he set out for Dusseldorp, and, passing through Holland, embarked for England, and arrived at London in the winter of 1710. He was soon introduced at court, and honoured with marks of the Queen's favour, who settled on him for life a pension of 200l. per annum. All this made Handel forget his obligation to return to Hanover, so that when his Majesty came over at the death of the queen, conscious how ill he had behaved, he durst not appear at court. Being, however, restored to favour, he was honoured with the highest approbation; as a token of which, the king was pleased to add a pension for life of 200l. per annum to that which queen Anne had before given him, besides other favours. The first piece which he composed in England was Hill's opera of "Rinaldo." While Handel was thus settled, and well provided for in England, a project was formed by the nobility for erecting an academy in the Haymarket; the intention of which was, to secure a constant supply of operas, to be composed by Handel, and to be performed under his direction. For this purpose, the king subscribed one thousand pounds, and the nobility four thousand pounds; and Handel went to Dresden in quest of singers, from whence he brought Senesino and Duristanti. The academy went on prosperously for the course of ten years; but one day Handel having a dispute with Cuzzoni, on her refusal to sing something he allotted her, he took her suddenly up by the waist,

and swore vehemently he would fling her out of the window. This imprudent conduct occasioned great confusion among the company; a rebellion immediately commenced, with Senesino at the head of it, and the academy, notwithstanding its flourishing state, was at once dissolved. His fortune was not now more impaired than his health and understanding. His right arm was become useless from a stroke of the palsy, and his senses were greatly disordered at intervals for a long time. In this unhappy state, it was thought necessary that he should go to the vapour baths at Aix la Chapelle, and from them he received a cure, which, from the manner, as well as the quickness of it, passed with the nuns for a miracle. Soon after his return to London in 1736, his "Alexander's Feast" was performed at Covent Garden, and applauded; and several other attempts of the like nature were made to reinstate him, but they did not prevail: the Italian party were too powerful; so that, in 1741, he went to Dublin, where he was well received. At his return to London 1741-2, the minds of most men were disposed in his favour, and the æra of his prosperity returned. He immediately began his oratorios in Covent Garden, which he continued with uninterrupted success, and unrivalled fame. The last was performed April 6, 1759, and he died on the 14th. He was buried at Westminster Abbey, where, by his own desire, and at his own expence, a monument is erected to his memory. In 1751, a gutta serena deprived him of his sight, but his faculties remained in their full vigour almost to the hour of his dissolution. He is said to have been a most uncommon epicure.

HARGRAVE, (Mr.) actor, belonged to the Dublin stage, where he met with some applause. He appeared at Covent Garden Oct. 6, 1796, (having played there once before) in the character of Octavian, (Mountaineers) but his representation of the love-sick Madman was by no means equal to that of his predecessors, Kemble and Elliston.

HARLEY, (Mr.) actor, was in-

tended for the mercantile line, which, for some time, he followed, but feeling an inclination for the stage, and having been instructed by Mr. Henderson, whose reputation was then fixed as an actor, he assumed the above name, that in case of failure, he might assume his own, (*Davis*) and return to his situation, without being exposed. His first appearance on the stage was at Norwich, (through letters of recommendation) in the character of Richard III, April 20, 1785, and, by practice and industry, he became the hero of the company. His fame having reached London, he was engaged by Mr. Harris, and chose the same character for his first appearance at Covent Garden in 1789; after which he performed *Lear*, *Jago*, &c. He continued two seasons representing the principal characters with great and deserved applause at the humble salary of forty shillings per week, while others of inferior abilities, and less service to the theatre, had more than double the sum. Accordingly he withdrew himself in 1761 till his salary was raised to five pounds per week, which he retained four seasons.

HARLOWE, (Mrs.) actress, made her first appearance in the country, and performed at Windsor under the management of Mr. Waldron; after which she became the heroine at Sadler's Wells, where she acquired so much fame as an actress and singer, that she procured an engagement at Covent Garden, and though she did not aspire to the first walk, like too many theatrical candidates of less abilities, yet she gradually increased in favour with the public, representing first chambermaids, &c. with considerable applause. In 1794, she was engaged at the Haymarket, and has since appeared on Drury Lane boards.

HARPER, (Mr.) actor, and one of those comedians who in 1733, revolted from the patentees of Drury Lane, and set up for themselves at the Little Theatre in the Haymarket. Harper was committed to Bridewell by Sir Thomas Clarges, upon the act made against common strollers, but having

having been brought up by *Hobbs Corpus* to the Court of King's Bench, it was agreed he should be discharged from Bridewell upon his own recognizance. These comedians, while they were acting in the Haymarket under the authority of the Master of the Revels, brought an ejectment upon a lease against the Patentees of Drury Lane Theatre. The cause was tried in the Court of King's Bench, (Monday, November 12, 1733) and went in favour of the players, it having appeared that they took the lease of the two trustees appointed by the thirty six sharers of Drury Lane House, with the consent of *twenty seven* of those sharers, and (March 8, 1734) the company of comedians from the Haymarket took possession of Drury Lane, by virtue of this ejectment.

HARRINGTON, (Mr.) actor, was in the army, and having imbibed an early inclination for the stage, notwithstanding many repulses, persevered in his design. He made an unsuccessful attempt at the Haymarket, and afterwards performed *Orlando* (As you like it) at the Royal Theatre, on its first illegal opening with regular entertainments. He is the author of some pleasing trifles, (particularly the novel of "The Sorrows of the Heart") and it must be acknowledged, that managers have retained in their service many performers of less merit, but perhaps more confidence. The above is supposed to be an assumed name.

HARRIS, (THOMAS) chief proprietor of the Theatre Royal, Covent Garden, is descended from a respectable family, and was brought up to business. He received a liberal education, which he improved by a constant application to literature; and having, by industry, acquired a competent fortune, in the summer of 1767 he joined with Mr. Rutherford in purchasing all the property of Covent Garden Playhouse. The advantage of having a capital performer as one of the sharers, being suggested to them, Mr. Powell was invited to join them, and, by his recommendation, Mr. Colman was admitted as the then properest person to conduct the business of the stage. The proposal

being assented to by the several parties, the property of the theatre was assigned in August, 1767, and the house opened by the new managers September 14, with the comedy of "The Rehearsal," and an occasional Address, written by Paul Whitehead, Esq. and spoken by Mr. Powell. ---Disputes soon afterwards arose amongst the new managers, and much virulence and acrimony were displayed by each party, but after they had continued a long time, and had received a judicial determination, they were amicably settled. In the season of 1771, there was an altercation between Mr. Harris and Mr. Colman, which derived its source from a lady's theatrical abilities not being sufficiently brought into play (as insinuated) by the latter gentleman. Her cause was espoused by Mr. Harris, her avowed friend and protector, which professions he suddenly relinquished, on account of some infidelities afterwards discovered on the part of the lady. The cause of quarrel accordingly subsided, and an amicable termination took place to all differences. On Mr. Colman's secession, (1776), Mr. Harris undertook the management of the stage business, which, it must be confessed, has been ever since conducted with peculiar regularity. Like his predecessor Rich, though, he seems attached to pantomime exhibition, or pieces which have more shew than sense, more pageantry than merit; but, probably, experience has taught him, that such entertainments are more consonant to the public taste, and more productive to the treasury. It is, however, to be wished, that in the Theatres Royal, rationality was preferred to buffoonery, and that *dumb show* was confined only to those boards on which performers had no authority to *speak*. In many instances, Mr. Harris has evinced much liberality; he has voluntarily raised the salaries of performers, whose exertions have been crowned with success, and brought forward and encouraged authors, who might hitherto have been unknown: but such encouragement may naturally be expected from a manager who is no author

himself: however, it is to be remarked, that in some cases he is too diffident of his own judgment, and consults men who are both *partial* and *interested*. It is also to be remarked, that the encouragement which he has lately given to dramatists, at present prevents his extending and affording fresh instances thereof: for those very authors whom he has brought forward, seem now to *monopolize* the literary department of his theatre. Every successive season the same company of play-wrights bring out their pieces in rotation, and it is more by chance than choice, that the production of an infant muse is ever represented at Covent Garden. This was not the case with the late Mr. Colman, tho' an author himself, and an author of no common abilities: he was continually introducing young writers to the public, and even at his little theatre in the Haymarket, when his seasons were seldom much longer than three months, (though four according to the patent) the merit of an O'Keefe or Inchbald, did not exclude the merit of others!

HARTSON, (HALL) author of a tragedy called "The Countess of Salisbury," which was first acted in Dublin, then at the Haymarket (1767) and afterwards at Drury Lane. He was a native of Ireland, and was brought up at the University. He was patronized by the celebrated Dr. Leland, who is supposed to have assisted him in the above play, and became tutor to a young gentleman of fortune, whom he accompanied to London. Before he had attained the age of thirty, he had made the tour of Europe three times, and was deemed a young man of fine parts, great accomplishments, and amiable manners. He became acquainted with the celebrated Hugh Boyd, who invited him to his house at Kenton Green, that he might have the benefit of change of air, being then of a consumptive habit, and in extreme ill health; but his malady was too far advanced to admit of any cure, and neither the power of medicine, nor the soothing, but cheerful friendship of Boyd, could afford him any relief. After being many weeks at Kenton

Green, Mr. Hartson returned to town, and died in a few days, (March, 1773) without leaving any other effects than a few manuscript poems and plays to Griffin the bookseller, whom he had appointed his executor, and to whom he had been probably indebted. Boyd, knowing Hartson's distressed circumstances, called on Griffin the moment he heard of his death, and humanely offered his services. Griffin begged he would order and manage the funeral, which, though at this time as much embarrassed as had been his deceased friend, he generously did, and for which Griffin afterwards refused to pay, scandalously, if not falsely, pleading in excuse, that the manuscripts were of no value.

HATCHET, (WILLIAM) actor, and author of two tragedies, "The Rival Father; or, Death of Achilles," acted at the Haymarket, 1730, and "The Chinese Orphan," altered from a specimen of Chinese tragedy in Duffaldi's History of China, 1741. He never was an actor of eminence. He performed in "The Rival Father," as did Mrs. Haywood, with whom he lived upon terms of friendship, and joined with her in converting Fielding's "Tom Thumb" into an opera.

HATTON, (Mr.) actor, belongs to the company at Windsor, and has performed at Weymouth, &c. He is allowed some merit in the comic line, particularly in the characters of countrymen, sailors, &c. He has also performed Hotspur, Pizarro, Glenalvon, &c. His chief characters are said to be Jack Junk, (Birth Day) and Crazy, (Peeping Tom.) He pays great regard to character and dress, but is sometimes imperfect in his parts, owing, probably, to the short time allotted for study at those theatres.

HAUGHTON, (Miss) actress, belonged to Drury Lane in Mr. Garrick's time. She was a young lady of strong feeling, but the weakness of her voice prevented her from making so good an impression as her judgment enforced. She had life and spirit in comedy, and always gave satisfaction. She performed several parts in Mrs. Gibbers's cast, and succeeded that lady

lady for a short time in the second *Constantia*, on Garrick's revival of "The Chances," by command of George II. in which she merited a good share of applause.

HAVARD, (WILLIAM) dramatist and actor, was the son of a vintner in Dublin, and served his time as an apprentice to a surgeon, but having an early inclination for the stage, he quitted the profession for which he was intended, and engaged himself at the theatre in Goodman's Fields, from whence he removed to the Theatres Royal, in both of which he was at different times well received. He was a great favourite with the public, and deservedly. His person was comely and genteel; his voice clear and articulate; and, in every character he represented, he displayed a critical judgment, and perfect understanding of the meaning of his author. He did not want feeling, but from a degree of monotony, which seemed natural to his voice, he sometimes fell short with respect to impassioned execution. He was, however, always decent, sensible, and perfect, and acquired an ease in his manner and deportment, which it is uncommon to meet with, and which rendered him, if not capital, at least a very useful performer. When, through necessity or accident, he was obliged to appear in characters above the rank of those which he usually filled, he constantly made way through them with less disgust than some performers would have done, who, with greater particular beauties, intermingled an equal number of glaring deformities. As an author, he stood nearly in the same predicament as he did as an actor; for, though much inferior to the first-rate dramatists, he was, at the same time, as greatly superior to many whose pieces have even met with success. His plays, particularly one, were all successful, viz. "Scanderbeg," tragedy, acted at Goodman's Fields, 1733; "King Charles the First," historical tragedy, written in imitation of Shakespeare, and acted at Lincoln's Inn Fields, 1737; "Regulus," tragedy, acted at Drury Lane, 1744; and "The Elopement," farce, acted for his own be-

nefit at Drury Lane, 1763, not printed. He continued on the stage until 1769, when, finding the infirmities of age encreasing, he took leave of it in form, in an Address written and spoken by himself, after the play of "Zara," in which Mr. Garrick acted for his benefit. He retired first to Islington, but being there not so near his friends as he wished, he returned to the lodgings he had formerly occupied in Tavistock Street, where, after a lingering illness, he died Feb. 20, 1778, aged 68.

HAWKER, (ESSEX) actor; he belonged to the theatre in Lincoln's Inn Fields, where he produced one piece, called "The Wedding" a tragic, comic, pastoral, farcical opera, 1729.

HAWKESWORTH, (JOHN) L. L. D. author of "Edgar and Emmeline," a fairy tale, in two acts, performed at Drury Lane, 1761; was born about the year 1719, and was originally brought up to a mechanical profession, said to be that of a watchmaker. He was of the sect of presbyterians, and a member of the celebrated Tom Brodby's meeting, from which he was expelled for some irregularity. He afterwards devoted his attention to literature, and became an author of considerable eminence. In the early part of his life, his circumstances were rather confined, and he resided some time at Bromley, in Kent, where his wife kept a boarding school, which they relinquished in order to accommodate two women of fortune, who came to reside with them. Through the recommendation of a lady of great property and interest in the East India Company, he was chosen a director of that body. When the design of compiling a narrative of the discoveries in the South Seas was suggested, he was employed on the occasion, and is said to have received for the task the enormous sum of six thousand pounds. In consequence of his situation as an East India Director, and of his connection with the Admiralty while writing the above work, it was supposed that he injured his health by too freely indulging in the pleasures of the table, which brought on a fever, of which he died at a friend's house in Lime Street,

Street, November 17, 1773. He altered "Amphytrion," and "Oroonoko," and produced two oratorios, called "Zimri," performed at Covent Garden, 1760, and "The Fall of Egypt," performed at Drury Lane, 1774.

HAYLEY, (WILLIAM) author of "Plays of three acts, written for a private Theatre," 4to. 1780, of which "The Two Connoisseurs," and "Lord Russell," was brought on the stage at the Haymarket, 1784, and "Marcella," at Drury Lane and Covent Garden, in 1789. He was born in Sussex, and educated at Eaton, and from thence went to Trinity College, Cambridge. His infancy was marked with misery, and but for the attention of an affectionate mother, he had probably gone to the grave unknown. An ill state of health prevented him from entering into scenes of active life, and he devoted himself entirely to literary retirement. He married a lady, who seems to possess some portion of his taste and genius. In 1790, he brought out a tragedy, called "Eudora," at Covent Garden Theatre.

HAYMES, (THOMAS) actor, is a native of Devonshire, and was intended for the business of either a coachmaker or wheelwright, which he quitted for the stage, and became a favourite performer at Exeter. His brother, following his example, likewise trod the boards, but a derangement of mind, it is said, prevented his obtaining any permanent situation. Mr. Haymes made his first appearance at Drury Lane in Belcour (West Indian) 1789, but failing in his attempt, was afterwards obliged to represent characters of inferior note, and the *hero* of Exeter now sunk into an *underling*! Dissatisfied with his situation, he procured an engagement at Covent Garden, and having made choice of a character more suitable to his talents, which was Farmer Giles, (in the Maid of the Mill) he met with so much success, that he repeated it several nights, and also by command of their Majesties. This success, however, was but temporary; he was suddenly discharged, and his dismissal from the theatre was ascribed by

his friends to the *jealousy* of the acting manager. At this time he was manager of the Theatre Royal, Richmond, but, like his predecessors, performed to empty benches, except when a *Jordan* attracted; and then so much was paid for the attraction, that little remained to reimburse the caterer. He was, therefore, soon obliged to forego the honour of a manager's title, and retain only the name of an actor at Brighton, &c. His wife, whom he married at Bath, formerly kept a small day school, and was a milliner, which latter profession she followed in town, and also during her occasional excursions at Richmond and Brighton, by which her husband obtained the epithet of *ha-berdasher* in the Gazette, November 1, 1800.

HEAPHY, (Mr.) was a native of Ireland, and manager of the Cork Theatre, but afterwards disposed of his wardrobe, &c. to the Dublin manager. His wife was a celebrated actress in the line of old women, and belonged many seasons to Smock Alley and Crow Street Theatres. His daughter was married to Mr. O'Keefe, the dramatist.

HEARD, (Miss) actress, was brought up to the stage at Drury Lane, from her infancy; her first characters having been the Duke of York, (Richard III.) Page, (Orphan) &c. At the Haymarket Theatre, she first attempted characters of more importance, and met with approbation in both the boyden and sentimental line. Her father, Mr. William Heard, was the son of a bookseller, who lived in Piccadilly, and was bred to the medical profession: He was author of several poems, and two theatrical pieces, viz. "The Snuff Box; or, A Trip to Bath," comedy, acted at the Haymarket, 1775; and "Valentine's Day," musical entertainment, acted at Drury Lane, 1775. He died at the early age of thirty four, on the shores of Africa. His widow belonged to Drury Lane Company many years, and latterly performed the characters of old women. She died about the year 1799. Miss Heard has proved herself always an useful actress, by being a ready substitute in case of indisposition

disposition or absence; and though she may not prove equal to her predecessors, yet she generally exceeds the expectations of the audience. One evening while on the stage with another lady, who was scarcely audible, a gentleman in the pit, (probably inclined to deafness) said to his neighbour, "I cannot hear a single word one of these ladies says, but the other is plain enough." "Oh, Sir, (replied his neighbour) that other *is* HEARD."

HEARTWELL, (HENRY) author of "The Castle of Sorrento," a musical entertainment, in two acts, taken from the French, and acted at the Haymarket, 1799. He had previously published a translation of the original, called "The Prisoner; or, Resemblance," comic opera, in one act. The piece, as acted, was materially altered, and derived no small assistance from the pen of Mr. Colman: it is certainly better for being divided into two acts, for it must be acknowledged it has too much incident for one. The translator is said to be a gentleman possessed of some property.

HENDERSON, (JOHN) actor, was of a family originally Scotch, settled in Fordell, a town in the north of Scotland. He was descended in the right line from the famous Dr. Alexander Henderson, whose name frequently occurs in the English History, on account of his conference with King Charles I. in the Isle of Wight. His grandfather was a quaker, and a very warm adherent to the celebrated Mr. Armealey in his suit with Lord Anglesea, in supporting which he spent a considerable sum of money. His father was an Irish factor in the city of London, and resided in Goldsmith Street at the time of the birth of this his son, who was baptized March 8, 1746-7. One year after his birth, the father died, and left his widow and two children both sons, with a very slender provision. The mother's care and attention, in some measure, made up for the loss of their father, of which this her son always spoke in terms of the most grateful acknowledgment. At the age of two years, he was removed, with his mother, to Newport Pagnel, in Buckinghamshire, where

he continued ten years, and afterwards went to a boarding school kept by Dr. Stirling, at Hemel Hempstead, where he resided little more than twelve months. From thence he returned to London, and having discovered a taste for drawing, was placed for a short time as a pupil to Mr. Fournier, a very extraordinary character, who, with great talents, seems to have possessed too little prudence to preserve himself from distress and ridicule. While he remained with Fournier, he made a drawing, which was exhibited at the Society of Arts and Sciences, and obtained a premium about the year 1767. With a person of Fournier's habits, it is not surprising that Mr. Henderson should not continue long. On quitting him, he went to reside with Mr. Cripp, a silversmith, and near relation, of considerable business, in St James's Street, with whom it was intended he should be connected; but the death of that relative put an end to this scheme, and it is believed that from henceforward Mr. Henderson bent his attention entirely to the stage. In the very early part of his life, his mother put into his hands a volume of Shakespeare, which he perused so often, and with so much delight, that he became inspired with a passion for representing on the stage characters which he read with so much satisfaction. His reception into the theatre, met with many and very extraordinary impediments. So early as about the year 1768, he had got himself introduced to Mr. George Garrick, who, on hearing him rehearse, gave it as his opinion, that his voice was so feeble, that he could not possibly convey articulate sounds to the audience of any theatre; and it cannot be denied that there was then some ground for the observation, as his friends were apprehensive that he was in danger of falling into a consumptive habit. Not discouraged, however, by this repulse, he continued to pursue his favourite object though with little prospect of success. In a few years, his health became more established, and having formed an acquaintance with Mr. Becket, the bookseller, through his

means

means he obtained an introduction to Mr. Garrick, the manager. At this gentleman's levee he attended for a great length of time, both noticed and neglected, till at last he grew weary of so irksome a state of dependence, and resolved to attempt, by other means, to exhibit himself before the public. Still, however, he experienced the mortification of being rejected in every offer. In 1770, he applied to Mrs. Philippine Burton, a lady who was about to produce a comedy of her own writing at the Haymarket, but was not received. He offered himself to Mr. Colman, who would not condescend even to hear him. It is said the first essay he made in public was by delivering Mr. Garrick's Ode on the Jubilee in a room at Islington, for the benefit of one of the inferior retainers of the theatre. At length, after more than two years attendance, Mr. Garrick was prevailed upon to hear him rehearse, but the opinion which this trial produced was by no means favourable. The manager declared, that his voice was not sufficiently melodious or clear, nor his pronunciation articulate enough; or, to make use of his own terms, "that he had in his mouth too much wool or worsted, which he must absolutely get rid of before he would be fit for Drury Lane stage." However, not to discourage him entirely, he furnished him with a letter to Mr. Palmer, the manager of the Bath company, who, on this recommendation, engaged him at a salary of one guinea a week. On his arrival at Bath, he assumed the name of *Courtney*, and his first appearance on the stage there was October 6, 1772, in the character of Hamlet. He met with universal applause, and after performing the character twice, repeated Mr. Garrick's Ode, and represented, in the course of the season, the following characters: Richard III, Benedict, Macbeth, Captain Bobadil, Bayes, Don Felix, Earl of Essex, Hotspur, Fribble, Lear, Hastings, Alonzo, and Alzuma. After he had repeatedly played the first nine characters, and found his reputation was fixed on a firm basis, he resumed his real name, and spoke an Address to the

town on the occasion, (December 22.) He performed in the play and farce almost every night during the season, and had the satisfaction of continuing to encrease in fame every time that he appeared. At the close of the Bath season, he visited his friends in London, and passed the remainder of the summer in the metropolis, entirely disengaged from all theatrical employments. In the autumn, he returned to his situation at Bath, and during that year, added the characters of Pierre, Don John, Comus, Othello, Archer, Ranger, Sir John Brute, Belville, (School for Wives) Henry II, Beverley, (Man of Business) and Zanga, to those he had already represented. By this time, the chief managers of the London theatres had seen his performances on the stage, and knew the reputation he had acquired; but, steady to the opinions they had originally entertained, they could not be prevailed upon to think him worthy of being received into their service. During the course of this summer, application was made both to Mr. Garrick and Mr. Foote in his favour, but without effect. In the autumn of 1774, he was obliged again to resume his former situation in Bath. After many ineffectual efforts to appear in London, accident at last brought him forward without any application on his part. In 1777, Mr. Colman having purchased the patent of Mr. Foote of the little theatre in the Haymarket, and convinced of the necessity of novelty, engaged Mr. Henderson for that summer. So advantageous was this union to the manager, that in thirty-four nights' performance no less a sum than four thousand five hundred pounds was taken. The first character Mr. Henderson represented was Shylock, (Merchant of Venice) June 11. This was followed by Leon, Falstaff, Richard III, Don John, Bayes, and Falstaff, (Merry Wives of Windsor.) The avidity of the public filled the Haymarket Theatre every night he performed. Even during the heat of summer, the house was crowded with people of the first fashion and first-rate abilities. The manager, who derived so much advantage from his success,

success, gave him a free benefit, which produced him a considerable sum; and before the winter commenced, he was engaged by Mr. Sheridan (who then succeeded Mr. Garrick) for two years, at Drury Lane Theatre, at a salary of ten pounds per week, with an indemnification from the penalty of his articles with the Bath manager. In the summer of 1778, he went to Ireland, and was introduced to most of the literati of that kingdom. Jan. 13, 1779, he married, and that summer went again to Ireland; and, at the commencement of the winter season, removed to Covent Garden Theatre, with an increased stipend. He was now as much courted by the managers, as formerly he courted them! he was exceedingly zealous in the service of the theatre, and always ready to attend his duty there. In the course of the last three months of his life, he performed several nights successively very long and fatiguing characters, and sometimes when he should have been with more propriety in his bed. His last performance was *Horatius*, (Roman Father) Nov. 3, 1785. He was soon after seized with a fever, which seemed to have submitted to medicines, but at a time when his disorder put on every favourable appearance, he was unexpectedly seized with a spasm in the brain, and died November 25. He was interred in Westminster Abbey. He understood French perfectly, and spoke it fluently. He read with so much judgment, that Mr. Sheridan and he during the last season of 1785, entertained the town at Freemason's Hall, with reading some of the works of our best English writers. His poetry, of which he left but little, shews that if he had cultivated his powers, he would have arrived at considerable excellence.

HEWIT, (J.) author of a comedy called "A Tutor for the Beaux; or, Love in a Labyrinth," acted at Lincoln's Inn Fields, 1737; and a tragedy called "Fatal Falshood; or, Distressed Innocence," acted at Drury Lane. He was, it is supposed, the son of James Hewit, Esq. second Commissioner for trade to his Imperial Majesty of Russia, by whom he

was neglected, and was obliged to leave the kingdom.

HEYWOOD, (Mrs. ELIZA) actress at Dublin in the year 1715. She wrote "The Fair Captive," tragedy, 1721, which, as the advertisement states, was originally written by Capt. Hurst; "A Wife to be Let," comedy, acted at Drury Lane, in which she performed herself, 1724; "Frederick Duke of Brunswick," tragedy, acted at Lincoln's Inn Fields, 1729; and she joined with Mr. Hatchett in the "Opera of Operas," (Tom Thumb) 1733, (see *Hatchett*.) She was born at London, and her father was in the mercantile way. In the early part of her life, her natural vivacity---her sex's constitutional fondness for gallantry, and the passion which then prevailed in the public taste for personal scandal, guided her pen to works in which a scope was given for great licentiousness. She was a very voluminous writer, and her genius lay, for the most part, in the novel kind. She provoked the indignation of Mr. Pope, who rendered her conspicuous in his "Dunciad." She died Feb. 25, 1756, aged about 63.

HIFFERNAN, (PAUL) author of "The Lady's Choice," petite piece, acted at Covent Garden, 1759; "The new Hippocrates," farce, acted at Drury Lane, 1761, not printed, and others printed, and not acted, was a native of Ireland, and received part of his education in the University of Dublin. His pen was his only subsistence, and when he came to London, he was employed by the booksellers in various works of translation, compilement, &c. His conduct created him many enemies, and he died in extreme indigence, 1778. He assisted in completing the tragedy of "The Heroine of the Cave," which met with little success.

HIGHMORE, (JOHN) manager of Drury Lane Theatre, about 1731.--- He was a gentleman of fortune, who unhappily had contracted an attachment to the stage from having performed one night for a wager, the part of Lothario, (Fair Penitent.) He purchased, for the sum of 2500l. one half of Mr. Booth's share, with the whole of his power in the manage-

ment. Before his admission, Mr. Ellis was deputed to attend to the conduct of the theatre in behalf of the widow Wilks. Mr. Cibber, dissatisfied with the introduction of two persons, who were totally unqualified either by their abilities or experience to superintend a theatre, and not choosing to be troubled with the importance of the one, and the ignorance of the other of his brethren, authorised his son Theophilus to act for him as far as his interest was concerned. Mr. Highmore, hurt by the continual impertinence of young Cibber, determined to get rid of his interference, and purchased the father's share for the sum of 3000 guineas, (1733.) Soon after, young Cibber stimulated the best performers in the company to revolt, and set up for themselves, at the little theatre in the Haymarket, and Highmore, by their desertion, found the attractions of his house considerably weakened. He endeavoured to supply their places with all the best actors the country companies then afforded, and buoyed himself up with hopes of obtaining redress, first from the Lord Chamberlain, and afterwards by putting the laws concerning vagrants in force against the delinquent players, (see *Harper*.) In both these expectations, he found himself disappointed, and the losses fell so heavy upon him, that he was soon under the necessity of giving up the contention in order to secure a small part of the property which he had thus imprudently risked in an undertaking for which he was so little qualified. (See *Fleetwood*.)

HILL, (AARON) dramatist and manager, was born in Beaufort Buildings, London, February 12, 1684-5. He was sent to Westminster school, which he left at fourteen years of age, on account of his narrow circumstances, occasioned by his father's mismanagement, who had been a gentleman of Malmesbury Abbey, in Wiltshire. Having formed the resolution of paying a visit to his relation, Lord Paget, then ambassador at Constantinople, he embarked on board a ship going there, March 2, 1700. When he arrived, Lord Paget received him with much surprise, as well as

pleasure, wondering that a person so young should run the hazard of such a voyage, to visit a relation, whom he only knew by character. The ambassador immediately provided for him a very learned ecclesiastic, in his own house, and under his tuition sent him to travel, so that he had an opportunity of seeing Egypt, Palestine, and a great part of the Eastern country. With Lord Paget he returned home about 1703, and, in his journey, saw most of the courts in Europe. A few years after, he was desired to accompany Sir William Wentworth, who was then going to make the tour of Europe, and, with him, he travelled two or three years. On his return, he became known as a poet, and being made master of the theatre of Drury Lane, produced his first tragedy, "Elfrid; or, the Fair Inconstant," 1709. This was written at the request of the famous actor, Booth, and was completed in little more than a week. In 1710, he was master of the Opera House in the Haymarket, and then wrote an opera called "Rinaldo," which met with great success, and was the first that Handel composed after he came to England. His genius seems to have been best adapted to the business of the stage; and, while he held the management, he conducted both the theatres to the satisfaction of the public; but having some misunderstanding with the then Lord Chamberlain, he relinquished it in a few months. In 1716 he produced another tragedy, called "The Fatal Vision; or, the Fall of Sion." In 1728, he made a journey to the north of Scotland, where he had been about two years before, having contracted with the York Buildings Company concerning many woods of great extent in that kingdom, for timber for the use of the navy. After much labour spent in vain, and after a stay of several months in the Highlands, he quitted Scotland, and went to York, where he wrote a poem, called "The Progress of Wit, being a caveat for the use of an eminent writer," intended for Pope, who was the aggressor in the "Dunciad," and was supposed to have been made very uneasy

uneasy by it. In 1731, he lost his wife; to whom he had been married twenty years. She was the daughter of Edmund Morris, Esq. of Stratford, in Essex, by whom he had nine children, and also a handsome fortune. He wrote several pieces in poetry and prose, particularly the "Art of Acting," a poem, and "The Prompter," a periodical work. His last production was a tragedy, called "Merope," which was brought upon the stage at Drury Lane by Garrick, 1749. He died February 8, 1749, as it is said in the very minute of the earthquake, after enduring a twelve-month's torment of body; with great calmness and resignation. He was interred in the same grave with his wife in the great cloister of Westminster Abbey. Besides the dramatic pieces already mentioned, he wrote "The Walking Statue; or, the Devil in the Wine Cellar," farce; printed 4to, with "Elfrid," and no date; "King Henry V. or, the Conquest of France by the English," tragedy, acted at Drury Lane, 1723; "Athelwood," altered from "Elfrid," 1732; "Zara," ditto, 1736; and "Alzira; or, the Americans," tragedy, acted at Lincoln's Inn Fields, 1737. His posthumous pieces are, "The Roman Revenge," tragedy, acted at Bath, 1753; "The Insolvent; or, Filial Piety," tragedy, acted at the Haymarket, 1756; "Merlin in Love," pastoral opera, 1759; "The Muses in Mourning," comic opera, 1759; "The Snake in the Grass," dramatic satire, 1759, "Saul," tragedy, 1759; and "Daraxes," tragedy, 1759. His dramatic works also contain "The Fatal Extravagance," tragedy, ascribed to Joseph Mitchell. Mr. Hill is also said to have written a comedy, called "Trick upon Trick; or, Squire Brainless," not printed. After the success of his "Merope," he adapted to the English stage Voltaire's play of "Cæsar," and tried all his arts to make Garrick perform in this his favourite tragedy. He told him, "he had written this character expressly for the exhibition of his powers, and to show that *energy of passion* in which he stood so much unrivalled." He stooped even to the most bare-

facéd flatteries, and in a letter to him on this subject, talks "of a *mouth*, together with such *eyes* and *attitudes*, &c." as would outdo all his former outdoings." But Garrick, though a good deal impelled by flattery as well as fear upon other occasions, never let either interfere with his theatrical reputation. He politely parried all these solicitations, and was determined, like *Brutus*, not to be *tyrannized by Cæsar*. In short, upon the receipt of this letter, Garrick gave such reasons to the author for his not appearing in his tragedy to any advantage, that he gave up all designs of bringing it forward, and this offspring of his muse accompanied him to the grave in silence and obscurity.

HILL, (Sir JOHN) author of three dramatic pieces, was the son of Mr. Theophilus Hill, a clergyman, in Lincolnshire. The year of his birth is not absolutely ascertained; but, from a collection of circumstances, it is supposed to be about 1716 or 1717, as, in the year 1740, he was engaged in a controversy with Mr. Rich, in regard to an opera, called "Orpheus," in which much personal abuse appeared on both sides. He was originally bound apprentice to an apothecary, and, after serving his time, he set up in that profession in St. Martin's Lane; but, having very early incumbered himself with the cares of a family by an hasty marriage with a young woman of no fortune, the daughter of one Mr. Sauver, who was household steward to the then Earl of Burlington, he found the business he had in his profession insufficient for the support of it, and therefore was obliged to apply to other resources, to help out what he could not obtain by his regular vocation. Having, during his apprenticeship, constantly attended on the botanical lectures, which are periodically given under the patronage of the company of apothecaries, and being possessed of quick natural parts and ready abilities, he had made himself a very complete master of the practical; and, indeed, the theoretical part of botany; and, having procured a recommendation to the then Duke of Richmond, and Lord Petre, he was by them em-

played in the regulation of their respective botanic gardens, and the arrangement of such curious dried plants, as they were in possession of. Assisted by the gratuities he received from these noblemen, he was enabled to put a scheme in execution of travelling over several parts of this kingdom, to gather the more rare uncommon plants; a select number of which, prepared in a peculiar manner, he proposed to publish, by subscription, at a certain price. The labour and expences attending on an undertaking of this kind, however, being very great, and the number of even probable purchasers very few, the emoluments accruing to him from all his industry, which was indeed indefatigable, were by no means adequate either to his expectations or his merits. The stage now presented itself to him as a soil in which genius might stand a chance of flourishing. But this plan proved likewise abortive, and, after two or three unsuccessful attempts at the little theatre in the Haymarket, (where he played Oroonoko and Lothario) and at the Theatre Royal in Covent Garden, particularly in the characters of Constant (Provoked Wife) and the second Spirit of Comus, which he performed during the first run of that masque, as altered by Dr. Dalton, (and in the *Dramatis Personæ* of which Mr. Hill's name may to this day be seen) he was obliged to relinquish his pretensions to the sock and buskin, and apply again to his botanical pursuits, and his business as an apothecary. During the course of these occurrences, he was introduced to the acquaintance of several gentlemen, eminent in the literary and philosophical world, by all of whom he was received and entertained, on every occasion, with the utmost candour and warmth of friendship, being esteemed as a young man of very considerable abilities, struggling with the most laudable assiduity against the stream of misfortune, yet with a degree of bashful diffidence, which seemed an unsurmountable bar to his ever being able to stem the torrent, or make that figure in life which his merit justly entitled him to. In this

point of view, Mr. Hill appeared for a considerable time, admitted to every literary assembly, esteemed and caressed by all the individuals which composed them, yet indigent and distressed, and sometimes put to difficulties for the obtaining even the common necessities of life. At length, about the year 1745 or 1746, at which time he had a trifling appointment of apothecary to a regiment or two in the Savoy, he translated from the Greek a small tract, written by Theophrastus, on stones and gems, which, by the addition of a great number of very judicious and curious notes, he enlarged into an octavo volume, which formed almost a complete system of that branch of natural history. This work he published by subscription; and, being extremely well executed, and as strongly recommended by all his literary friends, it not only answered his expectations from it with respect to pecuniary advantages, but also established a reputation for him as a writer; in consequence of which, he was immediately engaged in works of more extent, and of greater importance. In short, the rapidity of his pen was astonishing, nor will it perhaps readily gain credit with posterity, that, while he was thus employed in several very voluminous concerns at one time, some of which were on subjects which seemed to claim singly the whole of his attention, and which he brought to perfection with an expedition that is scarcely to be conceived, he solely, and without any assistance, carried on a daily periodical essay, under the title of the Inspector. Nor was this the only extraordinary circumstance attending on it; for, notwithstanding this employment, so much leisure did he find means ever to reserve to himself, that he was, at the same time, a constant frequenter of every place of public amusement. No play, opera, masquerade, or assembly, but Mr. Hill was sure to be seen at, where he collected, by wholesale, a great variety of private intrigue and personal scandal, which he as freely retailed again to the public in his *Inspectors* and *Magazines*. Having, in one of his numbers

numbers of the Inspector, severely reflected upon the character of Mounteney Brown, Esq. late governor of the Bahama islands, that gentleman met our author at Ranelagh, and resented his treatment in such a manner that Mr. Hill was confined to his chamber for a considerable time. He also lost some reputation in a contest with Mr. Woodward, the actor, who had been baselessly insulted by the brother of an Irish nobleman, whose cause Hill attempted to support with his pen. About this period, his first wife died, and he set up his chariot, and assumed the character of a man of fashion and gallantry. Having offered himself a candidate as Fellow of the Royal Society, he was rejected by a great majority, chiefly, as it was said, for having ridiculed that learned body, some months before, in a pamphlet. This affront so irritated him, that he soon after published a Review of the Philosophical Transactions, in which he treated some papers, which candour must allow were proper objects of criticism, with great acrimony and contempt. Hill now became an object of consideration both in the learned and polite world; he obtained a Doctor's degree from St. Andrew's, was chosen a member of the Academy of Bourdeaux, and entered into a correspondence with Sir Charles Linnaeus and the most distinguished Fellows of the Swedish Society. During these transactions, he married Miss Sally Jones, sister to Lord Ranelagh, an Irish peer, with whom he lived very happily till the time of his death. His pen continued as prolific as ever, and, in the course of a few months, he produced several novels and other works. In the latter part of his life he was honoured by the king of Sweden with the order of Vasa, (a badge of knighthood) and died in November, 1775, of the gout, a disorder which, though he professed to cure in others, he was unable to root out of his own constitution. He was buried at Denham. His dramatic pieces are, "Orpheus," rejected by Rich, folio, 1740; "The Maiden Whim; or, Critical Minute," farce, acted at Drury Lane, 1756, not print-

ed; and "The Rout," farce, acted at Drury Lane, 1758.

HILL, (JAMES) actor, is a native of Kidderminster, in Worcestershire. Having lost his father at the age of four years, he was educated by an uncle, and apprenticed, at the age of sixteen, to a painter. On the expiration of his indentures, he visited London, where he remained about a fortnight, and then went to Bristol, where he was introduced to the manager of the Bath and Bristol theatres, to whom he communicated his wish to attempt the stage, but was informed that the company was already filled, and that there was no prospect of a speedy vacancy. He then requested permission to perform one night, to gratify his inclination, with which the manager complied, and he appeared, in June 1796, in the character of Belville (Rosina) when he met with such a flattering reception, that full as his company was, the manager now contrived to make room for him, and he was engaged for five seasons, during which time he became acquainted with Signora Storace, who recommended him to Rauzzini, by whose advice Mr. Hill placed himself under the tuition of Mr. Richards, the leader of the band, at the Bath theatre, and having received a few lessons from Xeamenes and others, finished his instructions with Rauzzini. Having performed a variety of vocal characters the two first seasons, with increased approbation, Mr. Harris, wishing to engage him for Covent Garden, applied to Mr. Diamond to release him from his articles, with which that manager obligingly complied. His first appearance in London was in 1798, in the character of Edwin, (Robinhood) and ever since he has retained a respectable situation, but more as a singer than actor.

HIPPESLEY (JOHN), actor, and author of a farce, called "A Journey to Bristol; or, The Honest Welshman," acted at Lincoln's Inn Fields, 1731. He was reckoned an excellent low comedian, and his performance was much heightened by a distortion of his face, occasioned by an accidental burn in his youth. His situa-

situation in the theatre was at first very insignificant, being no more than a candle-snuffer; but on the death of Pinkethman, a comedian, he succeeded to all his characters, and became a favourite with the public; in the Collier, Recruiting Officer, Scrub, &c. He built a theatre at Bristol, and had another in some forwardness at Bath when he died. At one period of his life he kept a coffee-house, near Covent Garden. He had two daughters, both actresses; and one of them, *Mrs. Grew*, was excellent in the characters of envious ladies and Abigail. She belonged to Covent Garden. He had a son, who died governor of a fort in Africa, whom he intended for the stage; but Mr. Quin observed, that if the young gentleman was absolutely to make his appearance in public, it was high time to *burn* him; meaning, that he should have his father's face. Old Hipplesley was a man of letters, and wrote several very sensible pamphlets. "Hipplesley's Drunken Man" is a piece of humour, which is still occasionally delivered on the stage (particularly by Mr. Lee Lewis). He died at Bristol, Feb. 12, 1748.

HITCHCOCK (ROBERT), author of two comedies, called "The Macaroni," 1773; and, "The Coquet; or, Mistakes of the Heart," 1777; both acted at York, where he was formerly an actor. He was prompter at the Haymarket, in the late Mr. Colman's time, when his daughter made her first appearance on the stage, in "The Silver Tankard," 1781: after which he became prompter in Dublin, and his wife and daughter great favourites on the Irish stage. The latter retired in consequence of her marriage with a gentleman, now an eminent barrister in Dublin---but her mother still retains her situation as actress. Mr. Hitchcock, while in Dublin, wrote the "History of the Irish Stage," but has not yet brought it down to the present period. He has a son, who was bred in the university of Dublin, and is now at the Irish bar.

HOADLY (BENJAMIN), author of the still admired comedy of "The Suspicious Husband," 1747, was eld-

est son of the Bishop of Winchester, and born Feb. 10, 1705-6. He was educated at Dr. Newcomb's, Hackney, and Benet College, Cambridge, being admitted pensioner April 8, 1722. Here he took a degree in physic in 1727. In 1728 he was upon the list of gentlemen to be created doctors of physic, but in the last list his name was omitted, and he had not his degree of M. D. till about a month after, by a particular mandamus. He was F. R. S. when very young-- was made registrer of Hereford while his father filled that see, and was appointed physician to his majesty's household June 9, 1742. His first marriage was with Elizabeth, daughter of Henry Betts, Esq. of Suffolk, councillor at law, by whom he had one son, that died an infant. His second marriage was with Ann, daughter and coheir of the honorable General Armstrong, by whom he left no issue. He died in the lifetime of his father, August 10, 1757, at his house at Chelsea, which he had built ten years before.

HOADLY (JOHN), author of the "Contrast," a comedy acted at Lincoln's Inn Fields, 1732, not printed, was brother of the preceding, born Oct. 8, 1711. He was educated at the same school, where he got great applause by performing the character of Phocian (Siege of Damascus), June, 1730. He was admitted at Corpus Christi College, Cambridge, and about the same time at the Temple, intending to study the law, which design, however, he abandoned. He took the degree of L. L. B. in 1735, and in Nov. 29 following was appointed chancellor of Winchester, ordained deacon by his father, Dec. 7, and priest Dec. 21. He was immediately received into the Prince of Wales's household, as his chaplain, and afterwards in that of the Princess Dowager. He died March 16, 1776; and with him the name of Hoadly became extinct. Besides the above piece, he wrote two oratorios, "Jephtha," 1737; and "The Force of Truth," 1764; and two dramatic pastorals, "Love's Revenge," 1745; and "Phoebe," 1748. He revised Lillo's "Arden of Feversham,"

sham," and wrote the fifth act of Miller's "Mahomet." He is supposed to have assisted his brother materially in the comedy of "The Suspicious Husband." Several dramatic pieces he left behind him in M.S. particularly, "The Housekeeper," a farce, on the plan of "High Life below Stairs;" in favour of which piece it was rejected by Mr. Garrick. A comedy, called "The Tattlers," was acted at Covent Garden, for Mr. Holman's benefit, 1797, said to have been from a M. S. of Benjamin Hoadly, but if written by any of the family, it is more likely Dr. John Hoadly.

HOARE (PRINCE), dramatist, is a native of Bath, and younger son of William Hoare, who was long a distinguished artist of the same place. He was placed early in Mr. Hele's grammar school, at Bath, and, during the intervals of school hours, was instructed by his father in painting, which he made a considerable progress in. At seventeen he was sent to London, and became a student of the royal academy, where he manifested his attachment to the arts, by devoting more than the regular time to labour, and frequently writing the whole day without intermission. Agreeable to the practice of other artists, he commenced his travels in 1776, and, after an absence of four years, returned to England, and settled himself in London. He continued in his profession with considerable success, but an ill state of health obliged him suddenly to decline it, and withdraw to the sea coast for the benefit of the air. He now, for amusement, attempted dramatic writing; and while on his way to Lisbon, which voyage was recommended to him for the recovery of his health, he presented the first offspring of his muse, a tragedy, to the managers of the Bath Theatre, and at Lisbon had the gratification to hear of its success. He returned to England in 1788, having derived much benefit from his excursion, and, by the persuasions of Mr. Storace, who then was eminent as a composer, and the flattering reception of his first play, he applied his mind entirely to dramatic composition. But finding the managers of

London less compliant than the managers of Bath, he was obliged, at first, to bring out his pieces for benefit, and consequently forego the customary emolument. Their success soon induced the managers to accept what they had before rejected, and having thus established his fame, he finds no difficulty now in procuring their favour and indulgence; and, indeed, the general success of his writings gives him a title thereto, which few modern dramatists can boast. His works are "Julia, or, Such Things were," a tragedy, acted at Bath, 1785, and at Drury Lane, for Mrs. Siddons's benefit, 1796; "No Song no Supper," musical entertainment, acted at Drury Lane, for Mr. Kelly's benefit, 1790; "The Cave of Trophonius," ditto, for Mrs. Crouch's benefit, 1791; "Dido Queen of Carthage," serious opera, 1792; "The Prize, or 2, 5, 3, 8," musical entertainment, for Signora Storace's benefit, 1793; "My Grandmother," ditto, acted at the Haymarket, for Signora Storace's benefit, 1793; "The Three and the Deuce," opera, acted at the Haymarket, 1795; "Lock and Key," musical entertainment, acted at Covent Garden, 1796; "Mahmoud," opera, acted at Drury Lane, 1796; "The Friend in Need," musical entertainment, acted at Drury Lane, 1797; "The Italian Villagers," opera, acted at Covent Garden, 1797; "The Captive of Spilsburg," musical entertainment, acted at Drury Lane, 1798; "Sighs, or the Daughter," comedy, altered from Kotzebue, acted at the Haymarket, 1799; "The Children, or Give them their Way," farce, acted at Drury Lane, for a benefit, 1800; and, "Indiscretion," comedy, acted at Drury Lane, 1800. Few of his pieces are printed.

HODSON (WILLIAM), author of two tragedies, "Arsaces," 1775; and "Zoraida," acted at Drury Lane, 1780; and of a farce acted at Drury Lane, called "The Adventures of a Night," 1783. He was a fellow of Trinity College, Cambridge, and in 1770 obtained Mr. Seaton's prize.

HOLCROFT, (THOMAS) dramatist, and formerly actor, is a native of the county of Lancaster, was brought up

up to the profession of a shoemaker, and long after the attainment of manhood was chained by the hard hand of necessity to produce daily subsistence by unremitted labour. The time, or the particular incident, which determined him to seek reputation among the heroes of the theatre, has never been ascertained. Perhaps an aversion to a mechanical trade, in the practice of which he could not hope to indulge the power of fancy, might have led him to consider of ways and means to emancipate himself; and it is well known that the itinerant or travelling companies of comedians are the asylums for those aspiring youths, whose minds are too lofty to allow them to work. This last, however, does not appear to have been his case. He did not quit his profession in pursuit of ease; but undertook the arduous, and at present too romantic task, of ascending the heights of fame, and did not seem to think that the indefinite faculty called genius was sufficient to raise its possessor unless cultivated. Those revolutions in point of circumstances to which the "Brief chronicles of the times" are particularly subjected, were experienced by Mr. H. But his care and attention, which did not suffer his abilities to wither by neglect, soon rendered him a desirable acquisition to the country theatres. He perfected himself in practical music, and advanced far into the theory; the productions of our best English poets were read by him with a very critical application. Prologues, epilogues, and, it is supposed, interludes of his composition were occasionally subjected to the judgment of their audiences, and received with approbation: so that he was in possession of some leisure and a genteel subsistence, when he determined to try his fortune in London in the year 1776. His first manœuvre in London was to apply to the celebrated Garrick, to whom he sent an epistle explanatory of his wishes to be engaged in his theatre, and inclosed a piece of poetry as a proof of his abilities. This was a tolerably well projected scheme, but it did not succeed for want of a knowledge of the personage to whom he

addressed himself. Instead of enclosing a panegyric on the modern Roscius, he sent him a tale of woe, calculated to excite the tear of sensibility, and to encourage that pleasing flow of melancholy, of which only a few of the choicest and most delicate minds are susceptible. It would not do. He called repeatedly, and at last received his ultimatum. Sheridan was then to be applied to. Holcroft, mortified at his repulse by Garrick, and still more at a rapid approach towards a vacuum in that part of the animal system called the pocket, sat down to write, and in a few days finished a theatrical piece, which he conveyed to the author of the "School for Scandal." This gentleman, who possesses abilities perhaps unequalled among his contemporaries, though naturally benevolent and universally disposed to listen to and assist whoever applies to him for advice or protection, is likewise in possession of no very moderate fund of indolence. This distinguished trait in the character of the manager was exhibited to the great chagrin of our bard; and if his piece had not fortunately fallen into the hands of the late Mrs. Sheridan, it might probably have remained for ever unattended to and unperused. However, he at length succeeded, and was received into the theatre at the very small salary of twenty shillings per week. The piece above-mentioned was probably "The Crisis; or, Love and Fear," a musical entertainment, not printed, but which was acted at Drury Lane in 1778. In 1782, he produced a comedy, called "Duplicitv," at Covent Garden, and quitted his situation at Drury Lane as actor that year.--- This piece was lately compressed into three acts, and performed under the title of "The Masked Friend," a title which entirely spoils the piece, by anticipating the principal character. In 1794 he produced an opera, acted at the Haymarket, called "The Noble Peasant," and a comedy, translated from the French, entitled, "The Follies of a Day," which task was accomplished in three weeks, and the piece read, studied, and represented in a fortnight after at Covent

vent Garden. The author performed the character of Figaro in it; and the considerable run of the piece established his fame as an author, but as an actor, he never acquired much reputation in London, though he was highly approved of in the country in old men's characters, and others of low comedy. Accordingly he now quitted the stage entirely, and applied himself to literature, having produced several poems, novels, translations from the German and French, and, among the latter, sacred dramas.---His other pieces for the stage were "The Choleric Fathers," opera, Covent Garden, 1785; "Seduction," comedy, Drury Lane, 1787; "The School for Arrogance," comedy, Covent Garden, 1791; "The Road to Ruin," ditto, 1792; "Love's Frailties," or, Precept against Practice," ditto, 1794; "The Deserted Daughter," ditto, 1795; "The Man of Ten Thousand," ditto, Drury Lane, 1796; "The Force of Ridicule," ditto, 1796; "Knave or Not," ditto, 1798; and he is supposed to be the author of "He's much to blame," comedy, Covent Garden, 1798. He assisted several periodical works, and in 1794, about the beginning of October, was, with eleven others, indicted by the crown for high treason; three of whom having been tried and acquitted, in consequence of the Attorney General declining to bring evidence against the other nine, (among whom was Mr. Holcroft) the Judge directed the jury to find a verdict of Not Guilty, Dec. 15. He is a married man, and has a family.

HOLLAND, (CHARLES) actor in Mr. Garrick's time, and when that gentleman left London to take the tour of Italy for his health, was with Messrs. G. Garrick, Lacy, and Powell, acting manager. He was a very useful, and had great requisites for a capital performer,---a fine appearance, a strong, melodious, articulate voice, and a good understanding; in short, he was a favourite with the public, of which, by industry and application, he rendered himself worthy. He died at the age of thirty-six of the small pox, December 7, 1769: his relations obtained leave

from the Duke of Devonshire, at the request of Mr. Garrick, to place a monumental inscription (written by the manager), in the chancel of Chiswick church, to his memory.

HOLLAND, (Mr.) actor, who having acquired much credit on the provincial theatres, made his first appearance at Drury Lane in the modest character of Marcelles, (Hamlet.)---This respectable, but unassuming performer, was for some time before he obtained an opportunity of exerting his abilities on London boards: at last, on the death of Mr. Palmer, Mr. Barrymore having performed his character in the "Stranger," (Baron Steinfort) Mr. Holland succeeded Barrymore in Count Wintensen; and some time after, on the indisposition of Mr. C. Kemble, he performed Alonzo, (Pizarro) and Palmer's character of Sydenham, (Wheel of Fortune) when he sufficiently proved that his talents were entitled to more attention and encouragement from the managers, and that he only wanted that encouragement to be far superior to others who were already advanced in the theatre.

HOLLINGSWORTH, (Mr.) actor, was instructed by Mr. Younger, under whose protection he played some trifling characters at Covent Garden, and was then taken by his tutor to Liverpool, where he soon distinguished himself as a low comedian. Here he met with an unfortunate accident: one evening, between the play and farce, peeping, according to custom, through the aperture in the curtain, he received an apple with a pen-knife stuck in it, near his eye, which endangered his sight, and was the cause of a long confinement. Having performed at Edinburgh, York, Manchester, &c. with applause, he was engaged at Drury Lane Theatre in 1788, and retained his situation with credit.

HOLMAN, (JOSEPH GEORGE) dramatist and actor, is descended from a most respectable family, and received his education at Soho academy. In 1780, he entered Queen's College, Oxford, and was particularly noticed by that honourable society, who gave him his degree after he be-

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came a member of the theatre. At school, he performed several characters, and Mr. Garrick, who saw him represent Hamlet there, expressed the highest approbation of his juvenile excellence. His first appearance on a public stage was at the Theatre Royal, Covent Garden, in Romeo, October 26, 1784, and the manager paid him every attention, there having been several rehearsals on the occasion, and particularly a general one, when they were all dressed in character, and the house filled with private company. After this he played Chamont, Richard III, &c. with much approbation. At the end of the third season, he left Covent Garden, in consequence of some difference about an increase of salary. He then visited Dublin, where he had played before during an after season, and in consequence of the approbation he then met with, now made advantageous terms with Mr. Daly for the winter season. At the time of his first playing on the Irish stage, Mr. Henderson, Mr. Pope, Mr. Kemble, Mr. Aicken, &c. were also engaged; and it should be remarked, that Mr. Henderson, Mr. Kemble, and Mr. Holman, played Hamlet several nights alternately, and though the two former had many admirers, Mr. Holman had also his share. Having performed at Edinburgh, Birmingham, Liverpool, Manchester, &c. with considerable applause, he was re-engaged by Mr. Harris, and resumed his situation at Covent Garden with increased approbation. In the season of 1800 a disagreement took place between the proprietors of Covent Garden, and eight of their principal performers, viz. Messrs. Holman, Johnstone, Fawcett, Pope, Knight, H. Johnston, Munden, and Incedon, when a statement of their grievances (drawn up with clearness and precision) was accordingly signed and published by the above gentlemen. The ground of difference rested principally upon the proprietors depriving their performers of the customary orders of admission,---in enlarging the fine of five pounds for refusing a character to thirty pounds,---and in raising the charge of a be-

nefit from one hundred and forty pounds to one hundred and sixty pounds. The proprietors contended that orders had ever been held as a gratuitous indulgence, and that they had never been allowed without special leave of the managers: that with respect to the fine for refusing characters, much disgust had been given to authors, and much injury done to the property by the rejection of such characters: and that on the subject of encreasing the amount of the benefit charge, they were perfectly authorized in that proceeding by the encrease of the night-expences of the theatre, which the testimony of the treasurer, proposed to be substantiated by affidavit, estimated at more than one hundred and sixty pounds. The performers observed in answer, that orders had not been held by any gratuitous indulgence, but by an established privilege, for which they referred to a former declaration of the manager: that the advance of the fine from five pounds to thirty pounds gave to the managers the power of depressing and degrading professional talents, and of extorting from the first actor of the theatre, by that main engine of oppression, the whole of his salary: and that the benefit charge had experienced an advance, in the course of twenty years (for it was only sixty-four pounds five shillings in 1780) of ninety-five pounds fifteen shillings. With respect to the first complaint, it must be acknowledged that orders are at the option of the managers; but when orders are promiscuously issued, (being at times of as much service to the proprietors as to the performers) surely the performers have *some* claim to that indulgence; of course, they had *some* reason to complain, for they had been denied that indulgence though the house had been frequently filled with them. The second was certainly a serious complaint; for though managers might say, that many good characters have been rejected by actors of even inferior abilities, this was no argument for compelling performers to hazard their reputation: every actor should be the guardian of his own fame, and never attempt a part,

or at least repeat it, which was either beneath him, or to which he was inadequate. Garrick could never have attained that honour he had acquired, had he been subject to such arbitrary measures. He not only *resigned*, but *rejected* characters, (see *Garrick and Hill*, (*Aaron*) and, doubtless, it is owing to this managerial despotism that we too often see many actors and actresses of abilities rendering themselves ridiculous on London boards! The third complaint has *some* grounds, when we consider that performers have not the same opportunity (by orders) of making friends as before: and when we also consider that the additional expences have been incurred by the managers themselves, who have thought proper to rebuild, enlarge, and add to the exterior ornaments of their winter theatres: why, it may be asked, should performers pay for their caprice and whims, especially as the public pay by the additional prices of admission to boxes and pit? When the benefit charges were only sixty-four pounds five shillings, it is well known that a performer derived more profit from his *nights* than he generally does now, even though the winter theatres are thrice as large: and it is also well known that many a distinguished performer at present has no more, and sometimes in the house less than the charges and cursory expences; so that, in fact, he has solicited the services of his friend, not for his own, but for the benefit of the managers!---This disagreement was left (by mutual consent) to the Lord Chamberlain for decision. His lordship wished to have declined the office of arbitrator, but gave at last his opinion in favour of the proprietors, recommending, at the same time, an amicable adjustment and oblivion of the past. The complaints, of course, were dropped, and the performers reinstated, except Mr. Holman, who either was not offered, or would not accept of a re-engagement.---The writer of this has too great a respect for the most noble Marquis to disapprove of his conduct in this affair. His lordship, no doubt, spoke his sentiments, but was proba-

bly influenced by the specious declarations of the managers. How often do even judges and jury disagree? and had his lordship referred the matter to a committee of twelve, (suppose four *managers*, four *authors*, and four *actors*) there is little doubt but that the complaints, especially the two last, would have been acknowledged just.---Mr. Holman having now quitted a theatre which gave birth to his talents, performed a few nights at the Haymarket, and then accepted of an engagement for the ensuing winter from the manager of the Dublin theatre, who proposed the same to all, or any of the performers, who might leave Covent Garden in consequence of the above disagreement. Such was Mr. Holman's success in Dublin, that it was said he was in treaty with the manager for his patent. In 1798, he married the daughter of the Hon. and Rev. Dr. Hamilton; in consequence of which union, it was reported, he would shortly leave the stage for the pulpit: should this ever be the case, Mr. Holman will certainly add to the number of the *very few* preachers who can write their own discourses, and deliver them with proper energy; not like *too many*, who tediously draw over their purchased sermons, or think to awaken conscience by thumping a dusty cushion! His dramatic works are "Abroad and at Home," comic opera, acted at Covent Garden, 1790. It was originally called "The King's Bench," but was prohibited under that title by the licenser; "The Votary of Wealth," comedy, 1799; "Red Cross Knights," play, with songs, acted at the Haymarket, 1799,---this is an alteration of "The Robbers;" and "What a Blunder?" comic opera, acted at the Haymarket, 1800,---all printed. Before he produced a piece of his own, he assisted in several.

HOME, (JOHN) dramatist, was a native of Scotland, and, as his name has been sometimes spelt with an U, was supposed to be related to the historian Hume. He was bred to the ministry in the kirk of Scotland, but offended the elders by having written a tragedy, (Douglas) which was accepted by the managers of the

burgh Theatre, (then in some repute) and intended for immediate representation. These zealots having in vain endeavoured to convince the author of the great sin of writing a play, endeavoured, but likewise in vain, to terrify the performers from representing it. The incensed elders accordingly expelled, and for ever disqualified for the ministry, not only this disobedient son, but even others for being his friends, and witnessing the performance of a play, in which the principles of virtue, of morality, of filial duty, of patriotic zeal, and of reverence for an over-ruling power were in the strongest manner inculcated and enjoined. They also thundered their anathemas in advertisements, pamphlets, &c. against those implements of Satan, the actors, who had thus led aside, or at least abetted in his wandering, this lost sheep of their flock. However, as persecution most commonly defeats its own purposes, so did it happen in this case, for the ill treatment which the author met with in his own country, procured him a most valuable protection in another. Having been known to the Earl of Bute, who represented the circumstances of this unreasonable oppression to our present Sovereign, then Prince of Wales, his Royal Highness settled a very handsome pension on him, and, sheltering a man of genius under his own patronage, put it out of the power of either bigotry or malevolence to blast his laurels. He obtained a place under government, and never resumed his clerical profession, but continued to write tragedies, which were performed at the London Theatres. His dramatic works are "Douglas," 1757; "Agis," 1758; "The Siege of Aquileia," 1760; "The Fatal Discovery," 1769; "Alonzo," 1773; "Alfred," 1778. --The first was the most successful, which still continues a favourite piece.

HOOK, (Miss) actress, made her first appearance at the Haymarket Theatre in Polly, (Beggars Opera) June 11, 1782, and was supposed to be some near relation of the following.

HOOK, (JAMES) composer, is a

native of England, and his wife (maiden name *Madden*) wrote "The Double Disguise," opera, Drury Lane, 1784. He has two sons, one of whom was bred at the University of Oxford, where he is now settled with a wife and family, and is the reputed author of "Jack of Newbury," opera, acted at Drury Lane, 1795; and "Diamond Cut Diamond; or, Venetian Revels," musical entertainment, acted at Covent Garden for a benefit, 1797, and repeated a few nights for the theatre. --Mr. Hook has composed for the stage, the above pieces, and some others, "The Peruvian," "Wilmore Castle," &c. He has long assisted Vauxhall, for which, indeed, his compositions are better adapted, being very happy in ballad airs, but wanting variety and spirit sufficient for operas.

HOOLE, (JOHN) author of three tragedies acted at Covent Garden, viz. "Cyrus," 1768; "Timotheus," 1770; and "Cleonice, Princess of Bithynia," 1775. He also translated Tasso, and part of Ariosto, and was auditor to the East-India Company. --His son, the Rev. Richard Hoole, L. L. B. is author of poems, &c.

HOPER, (Mrs.) maiden name *Hartford*, produced three dramatic pieces, viz. "The Battle of Poitiers; or, Edward the Black Prince," tragedy, acted at Goodman's Fields, 1747; "The Cyclopædia," farce, acted at the Haymarket, 1748; "Queen Tragedy restored," ditto, 1749, which last is the only one printed. She was the daughter of an eminent upholsterer and cabinet-maker in the city, and her husband, to whom she brought no inconsiderable fortune, followed the same occupation in Cornhill. --Being left a widow, with a son too young to conduct the business, she was obliged to entrust it to journey-men, but finding it decrease, became prudent in time, and sold off her stock in trade. She then applied her mind to dramatic writing, but having written the above pieces, was mortified at their having been rejected by the managers; however, she found means, at her own expence, to have them represented, but their success not being adequate to her wishes, she retired

retired with her son, now grown up, to Enfield, in Middlesex, where the latter, who had a liberal education, set up a preparatory school, in which he met with good success; and which, since his death, which happened some years ago, was continued under the care of his mother.

HOPKINS, (Mrs.) actress, was a member of Drury Lane company twenty years ago, where she represented old ladies. She was engaged at the Haymarket as a substitute for Mrs. Webb, but did not seem to be of the same *weight*, for the several miserable puns which were introduced in some pieces, relative to that lady's corpulence, lost their effect when Mrs. *Cheshire* died:

HOPKINS, (Miss) actress, daughter of the preceding, belonged to Drury Lane Theatre in 1777.---It was for her benefit that Mr. Holcroft's first dramatic piece, called "The Crisis," was performed.

HOULTON, (ROBERT) author of "Wilmore Castle," musical entertainment, acted at Drury Lane, 1800, is a native of England, and studied physic at Edinburgh, which he practised with some success in Ireland, when inoculation was first introduced there. He afterwards assisted periodical works, and brought out several musical pieces on the Dublin stages, viz. "The Contract," opera, the music by Mr. (now Dr.) Stevenson, acted at Smock Alley, and afterwards at Capel Street, under the title of "The Double Stratagem;" "Gibraltar," opera, acted several nights at Capel Street, 1784; "Orpheus and Euridice," burlesque opera, acted at Capel Street, &c. On his return to London, he assisted a morning paper, and produced some well-written poems, &c. also songs for Vauxhall, and prologues, particularly one for Crotchet Lodge, which was spoken by Mr. Fawcett, and universally admired. His "Belle's have at ye all," originally spoken by Miss Scrase, at Crow Street, Dublin, was likewise delivered by Mrs. Mattock's on her benefit at Covent Garden. It was some time, however, before he obtained an opportunity of becoming a dramatist in London: at length, by

the united efforts of his composer (Mr Hook) the above-mentioned piece was accepted by the Drury Lane managers. In this the author's avowed hope was to revive *Old English Opera* in opposition to the present taste for *musical pageantry and bustle*; but the attempt was unsuccessful; and both in his preface to "Wilmore Castle," and a pamphlet which he afterwards published, and in which he takes a review of all the recent operatical productions, he seems to ascribe the cause of its failure to jealousy and mismanagement.

HOWARD, (GORGES EDMUND) author of three tragedies, "Almeida; or, the Rival Kings," 1770; "The Siege of Tamor," 1773; and "The Female Gamster," 1778. He was an attorney in Dublin, and wrote several law books, having been better acquainted with the proceedings of the courts than the business of a theatre.---According to his own account, he did not begin to court the tragic muse till he was fifty years of age; and, probably, the lady thought him at too advanced a period of life to bestow on him any of her gracious smiles.---The first tragedy was played, for a benefit at Smock Alley, Dublin, and universal laughter attended the distresses of his hero and heroine. The second was performed to empty benches at Fishamble Street. He produced a volume of poems, but complained, that "though they were published for the benefit of a charity, the envious town refused to encourage the sale." He died a few years ago.

HOWELL, (Miss F.) singer, was introduced to the public at Vauxhall, where her sister also sung, and at the early age of fifteen made her first appearance on the stage at Covent Garden in *Daphne*; (*Daphne and Amintor*) Sept. 29, 1800. So great was her timidity, that she was near fainting on her entrance, but having recovered herself, gave general satisfaction, and repeated the character with much applause. She afterwards performed *Clara* (*Dianna*) and *Leonora*, (*Padlock*.) Her voice is sweet and flexible, and she is possessed both of taste and a good ear.

HOY, (Mr.) present manager of the theatre in Wolverhampton; whose company lately consisted of Mr Fox, Mr. and Mrs. Blandford, Mr. and Mrs. Quantrell, Mr. and Mrs. Pritchard, Mr. Holmes, Mr. Farren, Mr. Shuter, Mrs. Chambers, Mrs. Field, &c.

HUDDART, (Mr.) actor, is of a respectable Irish family, and having performed three nights in Dublin with some applause, made his first appearance in London, (being his fourth upon any stage) in *Othello*, October 15, 1798. Probably had he been less aspiring, he might have been more successful.

HUGHES, (JOHN) dramatist, was the son of a worthy citizen of London, by Anne, the daughter of Isaac Burgess, Esq. of an ancient family and a competent fortune in Wiltshire, where, in the town of Marlborough, our author was born, Jan. 29, 1677. He was early brought to London, received the first rudiments of letters in some of the lesser schools of this metropolis, and, by the extraordinary care of his master, invited by his own diligence, his various acquisitions, and the manner in which they were applied, did no small honour to a private education. He became early and thoroughly acquainted with the ancients, which gave him a true taste and a correct judgment, at an age when, by many who are yet intended for scholars, those terms are scarce understood. He had a weak, or at least a delicate constitution, which, perhaps, diverted him from several studies, and inclined him to seek, in the company of the sister arts, of designing, poetry, and music, that amusement, which his valetudinary state of health rendered one of the greatest blessings of life. At 19 he drew the outlines of a tragedy, and about the same time turned into English one of the most celebrated, but at the same time one of the most difficult, odes in Horace, in a manner and with a facility that indicated true genius. His acquaintance with the muses did not render him averse to business; he had a place in the office of ordnance, and was secretary to several commissions under the great

seal for purchasing lands, in order to the better securing the royal docks and yards at Portsmouth, Chatham, and Harwich. He continued, however, to pursue his natural inclination to letters, and added to his thorough knowledge of the learned, as intimate an acquaintance with the modern languages. His numerous performances in verse and prose, his unblemished reputation, and his exemplary candour and modesty, introduced him, not only to the most considerable members of the republic of letters, such as Mr. Addison, Mr. Congreve, Mr. Pope, Mr. Southern, Mr. Rowe, and many others; but also to some of the greatest men in the kingdom; and, amongst these, to Thomas, Earl, and afterwards Marquis of Wharton, who, to express his regard for Mr. Hughes, offered to carry him over, and provide for him, when appointed lord lieutenant of Ireland. But, depending on the promises of another great man, who had undertaken to dispose of him more agreeably at home, he declined that obliging offer, which brought upon him a disappointment that gave him some uneasiness, though he had nothing in him of a narrow and selfish spirit. He amused himself, about this time, with the translation of one of Moliere's plays, which he performed with equal judgment and spirit, and entertained so great a liking for that excellent comic writer, that at his leisure hours he turned several scenes of his into English. His friend Mr. afterwards Sir Richard Steele, having set up that agreeable paper the *Tatler*, Mr. Hughes contributed his assistance, as he likewise did to the *Spectator*. In 1712, he brought upon the stage his opera of "*Calypso and Telemachus*," in favour of which, under the patronage of Duke Hamilton, for Mr. Hughes's merit and modesty procured him friends with all parties, he raised a considerable subscription. The Italians were alarmed at this, and, when it was upon the point of being acted in the theatre in the Haymarket, they obtained from the then Lord Chamberlain, the Duke of Shrewsbury, an order, either to act at common prices, or not to act at all.

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Under this discouragement, however, it was performed, and with applause, justifying fully the sense of its author, that the English language, though not so soft, is nevertheless as capable of harmony as the Italian. He had the honour to find, besides the approbation of the public, the judgment of the most able critics on his side; and, which must have given him singular satisfaction, the open testimony of Mr. Addison in his favour. It appears from the preface prefixed to the *Guardian*, that Mr. Hughes, amongst the other great wits and able writers of those times, contributed not a little to the support of that agreeable as well as useful work; but there is no account of the particular papers that he wrote, except one, which contains very judicious remarks upon the tragedy of *Othello*, in which the beauties and the blemishes of that affecting play are critically and candidly represented. In 1716, his "*Apollo and Daphne*" appeared upon the stage, in the fate of which his friend Sir Richard Steele interested himself very much. Their acquaintance had been of a long standing; and we may remark, to the honour of our author, that, though he very easily made, he very rarely lost, a friend. He was no less in the good graces of Mr. Pope, and lived also in a constant course of intimacy and friendship with Mr. Rowe. In 1717 Earl Cowper, to whom he had been but lately made known, appointed him secretary to the commissions of the peace, an honourable employment, and of considerable value; and conferred upon him many other marks of friendship and favour. These were returned by Mr. Hughes with all possible testimonies of the most respectful gratitude, as appears by several poems addressed to that noble Lord, whose concern for Mr. Hughes was so great, that, when he resigned his own employment, he, by a letter, of which Mr. Hughes himself was the bearer, made it his request to Lord Parker, afterwards Earl of Macclesfield, to continue him in the office which he had bestowed upon him; which his Lordship, who was also a true lover of learning, and a kind patron to

learned men, very willingly did. His circumstances were now easy, but his health, which was never good, grew daily worse and worse, from the nature of his distemper, a lingering incurable consumption. His tragedy, intitled "*The Siege of Damascus*," was brought upon the stage February 17, 1719-20, the very night its author died, and met with the highest applause. It is worthy of observation, that very few plays have succeeded so well as this, more especially when it is remembered, that the author could not attend the rehearsals to give those directions which were necessary.— Agreeable to the wishes of the managers, but contrary to his own inclination, he consented to make an apostate of his hero, who in the original copy was true to his religion. He was privately buried in the vault under the chancel of St. Andrew's church, in Holborn.

HUGHES, (RICHARD) actor and joint manager of the theatres of Exeter, Weymouth, Plymouth, &c. is said to be a native of Birmingham, and of Welch extraction. He was intended for business (his brother being a printer), and frequently assists at his own theatres in scene-painting, in which he discovers considerable taste. He has occasionally performed in London for benefits, particularly the character of Jobson (*Devil to Pay*.) His success, as manager, enabled him to become the chief proprietor of Sadler's Wells; and no man, perhaps, is better calculated for the management of the above theatres than Mr. Hughes; for though he is not always agreeable to his performers, it is because he is determined that they shall be as agreeable as possible to the company who visit his theatres: he will suffer no actor, nor actress, to appear on his boards in an improper dress, nor allow those liberties which country performers are too apt to take. Being strictly punctual in his payments, he is resolved that they shall be strictly attentive to their business: and under such management, it is no wonder that the theatre of Weymouth should have so many royal visits. Mr. Hughes has had a large family, but has lately buried thr-
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daughters, one of whom was married to Mr. Grimaldi, of Drury Lane Theatre, Sadler's Wells, &c.

HULL, (THOMAS) dramatist, and one of the oldest actors now on the London stage. When Mr. Colman relinquished the management of Covent Garden Theatre, Mr. Hull was appointed deputy-manager, which situation he filled three years with great credit; but finding it too laborious for his constitution, he was obliged to resign it, and he was succeeded by Mr. Lewis, the present acting manager. To this gentleman's credit, it must be added, that the theatrical fund for the relief of distressed actors and actresses was founded by him. This laudable and philanthropic institution Mr. Hull had long in agitation, but had no opportunity of promoting it till Mrs. Hamilton, an actress once eminent, was reduced to extreme poverty. Availing himself of this favourable crisis, in conjunction with Mr. Mattocks, he called a meeting of the company, and, urging the necessity of making some provision for the sustenance of such performers as through age or misfortune might be reduced to want, he proposed that sixpence in the pound should be paid out of the weekly salaries, towards raising a fund for that purpose. The plan was agreed to, and also adopted at Drury Lane, where Mr. Garrick annually performed for its benefit. The only persons who dissented from this laudable undertaking were Mr. and Mrs. Yates; and their reason, as recorded, was, That they should never want its assistance! Mr. Hull, though considerably advanced in years, still officiates at Covent Garden, and, during the summer, occasionally performs in the country. His parts are in London confined to old men. He has altered and written several pieces, viz. "The Twins; or, Comedy of Errors," altered from Shakespeare 1762; "The Absent Man," farce, 1764; "Pharnaces," opera, altered from "Metastasio," 1765; "The Spanish Lady," musical entertainment, 1765; "All in the Right," farce, translation, 1766; "The Perplexities," comedy, 1767; "The Fairy Favour," masque, 1767; "The

Royal Merchant," opera, 1768; "Henry II. or the Fall of Rosamond," tragedy, 1774; "Edward and Eleonora," altered from Thompson, 1775; "Love will find out the Way," comic opera, 1777; "Iphigenia; or, the Victim," tragedy, 1778; "Timon of Athens," altered from Shakespeare, 1786; "Disinterested Love," altered from Messina, 1798. Some are not printed. He has also produced some favourite oratorios.—He has likewise employed his pen in poems, having published in 1797 "Moral Tales in verse, founded on real facts," which have been written at different periods of his life, and one bears the date of the year 1762. Mr. Hull has ever felt his attention peculiarly engaged by stories related in company, which have contained any thing of the *marvellous* and *supernatural*, and on such stories his Moral Tales are founded. A numerous list of respectable subscribers to this work, proves the high esteem in which the venerable author is held.

HUMPHRIES, (Miss) actress, made her first appearance at Drury Lane October 14, 1797, in Lady Emily, (The Heiress.) She was announced as a *second* Miss Farren, and, like Miss Giddard from the Margate Theatre, who appeared the same season in Letitia Hardy, (Belle's Stratagem) fell a sacrifice to the *Art of Puffing*.

HURLSTONE, (THOMAS) author of "Just in Time," an opera, performed for a benefit at Covent Garden, 1792, and repeated the following season for the house, with some success; "To Arms; or, the British Recruits," musical interlude, performed at Covent Garden for a benefit, 1794; and "Crotchet Lodge," farce, acted at Covent Garden, 1795. He holds a situation in the Morning Herald Office, to which his brother also belongs.

HURST, (ROBERT) author of a tragedy called "The Roman Maid," which was acted with no great success at Lincoln's Inn Fields, 1725. He was in the army.

HURST, (M.R.) actor, belonged to Drury Lane several years ago, and was with Ryder and Daly in Dublin, and almost all the country managers.

JACKMAN,

I. & J.

JACKMAN, (ISAAC) dramatist, was the son of a clerk in the office of Lord Mayor of Dublin, and in that city he learned and practised for some years the profession of an attorney; but not having succeeded so well as he expected, he entered into partnership with another attorney, on the following plan,—the one partner was to reside in Dublin, and the other in London, with the intention of collecting private debts due from the one country to the other. This was a plan well calculated to accommodate the public, and it was carried into execution for a time with considerable spirit; but Mr. Jackman made his fortune easy, by a marriage with a lady possessed of a comfortable annuity for life. She did not live long, however, and at her death the annuity dropt. Mr. Jackman now commenced dramatic writer. His first piece was refused by the managers of Drury Lane, and, in consequence of the disappointment, was brought out at a performer's benefit. Its success, however, induced that very manager, who before rejected it, to solicit the author to give it to the house as a stock-piece; he afterwards produced others, but with less success. On the rupture between Mr. Bate Dudley and the proprietors of the Morning Post, he was made editor of that paper, in which situation he remained for some time. He then visited Dublin, and became editor of an Irish paper. His dramatic works are, "All the World's a Stage," farce, 1776. This was acted with an additional scene (added by the author) in Dublin, 1784, which was a considerable improvement. "The Milesian," ballad opera, acted at Drury Lane, 1777; "The Divorce," farce, ditto, 1782; and "The Man of Parts; or, A Trip to London," acted at Smock Alley, Dublin, 1785.

JACKSON, (Mr.) dramatist, actor, and late manager of the Edinburgh Theatre, was born in the county of Westmorland, and was brought up to

trade, but relinquished it for the stage. He had a good person, and some judgment, but a harsh voice, and provincial accent. His wife was an actress at Covent Garden. In 1777 Mr. and Mrs. Jackson were with Mr. Ryder in Dublin, where he brought out a tragedy, called "Giralda; or, the Siege of Harlick." He also wrote "Elfrid," tragedy, acted at the Haymarket, 1775; "The British Heroine," tragedy, acted at Covent Garden, 1778, (this was probably "Giralda"); and "Sir William Wallace," tragedy, acted at Edinburgh, 1780.

JACKSON, (WILLIAM) composer, is a native of Exeter, where he is sub-chantor, organist, and *informator puerorum* to the cathedral church of St. Peter. He resides at the Circus, and his musical compositions have been so universally admired, that he is called the *Harmonist of Exeter*. He produced a musical entertainment, (with the music) called "Lycidas," acted at Covent Garden, 1767; and a comic opera, of two acts (with the music), called "The Metamorphosis," acted at Drury Lane, 1783. Not meeting with much success as a dramatist, he applied his pen to other works, and published "Thirty Letters," of great merit; likewise a miscellaneous volume, called "The Four Ages," in which he has touched on a variety of subjects, poetry, painting, music, literature, architecture, &c. in all of which he has displayed considerable genius, taste, and discernment.

JACOBS, (Miss) singer, is a pupil of Mrs. Crouch, and personated one of the Graces in Hoare's opera of "Dido," 1792. She has since appeared before the public as a singer and actress.

JEFFREYS, (GEORGE) author of two tragedies, "Edwin," and "Merope," both acted at the Theatre Royal Lincoln's Inn Fields, 1724 and 1731—and published by subscription in a 4to. volume of Miscellanies, in

1754. He was the son of Christopher Jeffreys, Esq. of Weldron, in Northamptonshire, and nephew to James Lord Chandos. Having been educated at Westminster school, under Dr. Busby, he was admitted of Trinity College, Cambridge, in the year 1694, where he took the degrees in arts, was elected fellow in 1701, and presided in the philosophy-schools as moderator in 1706. He was also sub-orator for Dr. Ayloffe, but not going into orders within eight years, as the statutes of that college require, he quitted his fellowship in 1709. Though called to the bar he never practised the law, but often acted as secretary to Dr. Hartslonge, bishop of Derry; at the latter end of Queen Anne's and the beginning of George the First's reign, he spent most of the remainder of his life in the families of the two last dukes of Chandos, his relations. The anonymous verses prefixed to "Cato" were by this gentleman, which Addison never knew. He died August 17, 1755, aged 77.

JENNENS, (CHARLES) undertook not long before his death an edition of Shakespeare, 1772-3, which did him but little credit. He was a non-conformist gentleman, of considerable fortune, at Gopsal, in Leicestershire, and was descended from a family which was among the many who have acquired ample fortunes at Birmingham, where they were equally famous for industry and generosity. In his youth he was so remarkable for the number of his servants, the splendour of his equipages, and the profusion of his table, that from this excess of pomp he acquired the title of *Solyman the Magnificent*. He is said to have composed the words for some of Handel's oratorios, and particularly those for the "Messiah," an easy task, as it is only a selection from Scripture verses. He died Nov. 20, 1773.

JEPHSON, (ROBERT) dramatist, having entered, early in life, into the military line, was advanced to the rank of captain in the 73d regiment of foot, on the Irish establishment, when that regiment being reduced in the year 1763, he was put on the half pay list, on which he afterwards con-

tinued. The study of war did not totally engross Mr. Jephson's attention; the arts of peace, and the Belles Lettres strongly occupied his mind. He displayed good natural parts, well improved by education; he spoke pleasingly, his language was good, and he had a vein of satirical humour, very agreeable to all, but those against whom it was pointed. These qualifications recommended him to the attention of Lord Townshend, who came to the government of Ireland in 1767, and who made Captain Jephson master of the horse, and procured him a seat in the house of commons. Indeed the captain was grateful for these favours, and constantly supported the measures of government; and strenuously defended the character of Lord Townshend, when it was openly attacked in the house, after he had departed. February 11, 1774, when the great debate came on respecting a bill to relax the severity of the laws against the papists, Captain Jephson took a conspicuous part, and made a very long and eloquent speech in their favour. His style was flowery; he stuck to solid argument, and aimed at moving the passions; quitting, on that occasion, his usual satirical turn, which had obtained him the name of the *Mortal Momus*. But this restraint was not frequently used; in the debate on removing the custom-house of Dublin (March 7, 1779), and in that on a motion for sending 4000 troops from Ireland to America, he indulged his talent for humour. Lord Townsend having left Ireland, his successor, Lord Harcourt, had not that taste for wit and humour, which distinguished his predecessor, and made Captain Jephson very agreeable to him. The captain, indeed, continued in his office, but did not seem to have that countenance shewn him in the castle as before; and on the general election, in 1776, he was not returned. However, Mr. Hugh Massey being made a peer, the lord lieutenant was convinced Captain Jephson's talents would be useful, and he was elected in October 1776, to fill Lord Massey's vacant seat of Old Leighlin, in the county of Carlow, a borough

a borough at the disposal of the Bishop of Leighlin and Fernes. However, Captain Jephson did not distinguish himself so much in the house as formerly, but frequently gave his silent vote. Having applied his mind to dramatic writing, he produced "*Braganza*," tragedy, acted at Drury Lane, 1775; "*The Law of Lombardy*," ditto, 1779; "*The Count of Narbonne*," tragedy, acted at Covent Garden, 1781; "*The Campaign*," or, "*Love in the East Indies*," opera, first acted at Dublin, and then at Covent Garden, 1785, without success, and afterwards reduced to an entertainment of two acts, under the title of "*Love and War*," 1787; "*Julia*," or, "*the Italian Lover*," tragedy, acted at Drury Lane, 1787; and, "*The Conspiracy*," ditto, 1796. He altered a farce of Vaughan's, called "*The Hotel*," or, "*Double Valet*," which (for the second title) he called "*The Servant with two Masters*," 1784, and which was acted at Covent Garden, under the title of "*Two Strings to your Bow*," 1791. Of this piece he was said to be the author, though the real author was living; a title which *alters* now adays assume! His tragedies, like all other dramatic productions, have had their opponents and defenders, but it must be confessed, that few *modern* ones can excel them. It did not seem enough to Captain Jephson to figure as the soldier, shine as an orator, excel as a man of wit and humour, and please the greater number of critics as a dramatic writer, but he resolved to attempt the buskin. In this design he met with an agreeable opportunity. The Right Hon. Duke Gardiner, member for the county of Dublin, and keeper of the Phoenix Park, had a great love for the stage, and had erected a most elegant theatre in the Park. The tragedy of "*Macbeth*," and the farce of "*The Citizen*," were thrice performed there to a most brilliant audience, in January 1778, and the character of Macbeth ably supported by our author.

JERNINGHAM, (EDWARD) dramatist, is the youngest son of a respectable family in the county of Norfolk. Early in life he was placed

at the English college at Douay, but soon removed to Paris. His immediate preceptor was the Rev. Dr. Howard, then president of that seminary. He has produced several admired poems, and is a frequent visitor at Carlton House. His dramatic works are, "*Margaret of Anjou*," historical interlude, acted at Drury Lane, 1777; "*The Siege of Berwick*," tragedy, acted at Covent Garden, 1794; and "*The Welch Heiress*," comedy, acted at Drury Lane, 1795.

JEWELL, (Mr.) treasurer of the Theatre Royal, Haymarket, which situation he has held ever since Mr. Foote's time. His wife was on the stage, and belonged to Mr. Foote's and the late Mr. Colman's companies.

ILIFF, (EDWARD HENRY) actor, is the son of a clergyman, and in his early days went to sea as a midshipman. On his return home, he procured, through the interest of his father, a comfortable situation in the India House; but an attachment for the stage seduced him from his employment, and he made his first appearance at Brighton, under the assumed name of *Williams*. Towards the conclusion of the season he quarrelled with the manager, and became necessitated for cash. Miss Palmer, who had been a favourite vocal performer at Dublin, Edinburgh, &c. and at this time belonged to the Brighton company, perceiving his distress, offered him pecuniary assistance. Pleased with her generosity, he accompanied her to Sheffield, where they were married, and afterwards to Edinburgh, where he performed several characters with some applause, and re-assumed his own name. His wife having been engaged at Vauxhall, he accompanied her to London, and was recommended to the late Mr. Colman, who entertaining an opinion of his abilities, gave him an engagement in 1788, when he came before a London audience in the character of Douglas—Lady Randolph by Mrs. Farren, whose maiden name was *Mansel*. On the younger Colman's becoming manager, and disannulling the engagements which his father had made,

Mr. Cliff was discharged; and afterwards attempted novel-writing.

ILIFF, (Mrs.) actress, wife of the preceding, was daughter of Mrs. Palmer, who many years officiated as housekeeper to Mrs. Crawford, then Mrs. Barry. To this lady, (who in every respect treated her as her own child) she was indebted for her education; she brought her forward in Prince Arthur, and other little characters, at Drury Lane; but as she increased in years, took her from the stage, and provided her with proper masters, intending her for some less dangerous situation in life. Her mind, however, being bent on the drama, she eloped from her patroness, and commenced actress in a country company in the west of England. (See *Iliff, Mr.*) The season after her husband's appearance at the Haymarket Theatre, she was also engaged by Mr. Colman, but not meeting with that success to which she had been accustomed at provincial theatres, she soon afterwards sunk into a chorus singer. She is now separated from her husband; a difference of political sentiments having, it is said, obliterated the love which gratitude had inspired.

INCHBALD, (Mrs. ELIZABETH) dramatist, and formerly actress, maiden name *Simpson*, was the daughter of a reputable farmer near Bury St. Edmund's, in Suffolk, who had a numerous family. Having lost her father during her infancy, she was under the care of her mother, who continued to occupy the farm, and brought up her children with all due attention. Miss Simpson unfortunately had an impediment in her speech, which prevented her from being much in company, being scarcely intelligible to any who were not well acquainted with her. During her many solitary hours, she applied herself to books; and, anxious to become acquainted with the customs and manners of the world, of which she had read so much, she formed the romantic resolution of visiting the metropolis; but finding her intention was contrary to the wishes of her friends, she seized an opportunity early one morning in February, 1772,

of eloping from her family. She had previously packed up a few necessities in a handbox, and, with these, ran about two miles across some fields, and there waited with impatience for the stage, which conveyed her to London. At this time she was about sixteen years of age, and remarkable for the beauty of her features, and elegance of figure. Having often heard her family speak of a distant relation who lived in the Strand, on her arrival in London she took a hackney coach, and sought this asylum; but on reaching the place, was, to her great mortification, told, that her relation had retired from business, and was settled in Wales.---- Her alarm at these unexpected tidings, and evident distress, (it being near ten o'clock at night) moved the compassion of the people of the house where she enquired, who, at her request, generously accommodated her with a lodging. This civility, however, awakened suspicion: she had read in novels the various modes of seduction which were practised in London, and apprehended that she was in a dangerous house: this suspicion seemed confirmed by the entrance of an old corpulent lady, whose appearance corresponded exactly with the description she had read of a procuress. While, therefore, they were whispering their pity for her youth, and extolling her beauty, she snatched up her handbox suddenly, and without uttering a single word, rushed out of the house, leaving the good people to stare at each other, and repent of their compassion. Much fatigued and alarmed, she knocked at a house where she saw a bill signifying "lodgings to let," pretending she was a milliner's apprentice, whose mistress had unexpectedly a number of visitors from the country, that occupied all her beds, and therefore desired her to seek a temporary accommodation. The veracity of her improbable story was naturally doubted; but she still persisted in the tale, till, on turning about, to her great surprise and confusion, she perceived the identical tradesman, whose house she had so precipitately left, listening attentively to her solemn assertions.

—Impelled

--Impelled by curiosity, and determined on knowing who and what she was, this man had followed her to the present house. Confounded at this detection, she attempted another escape, but the door was locked, and she was detained as an impostor. Sincerity was all that she had now left; and, with a flood of tears, she candidly confessed her real situation. But even now her truth was doubted, and the savage woman of the house desired a constable to be sent for; but her son, a boy of twelve years of age, more humane than his mother, joined his tears with those of the poor wanderer, and threatened never to go to school again if a constable came. By his intercession the fair adventurer was dismissed, and left to wander the streets of London again.---She now walked where chance directed, exposed to all those insults which unprotected females must encounter. At two o'clock in the morning she found herself at Holborn bridge, and seeing the stage set off for York, which she understood was full, she entered the inn, pretended herself a disappointed passenger, and solicited a lodging. This scheme succeeded, though the landlady much suspected her character, and took therefore the precaution of locking the door where she slept. In vain she rose at her usual hour, for having no bell, she could not apprize the family that she was up. She was therefore obliged to wait till noon, when the landlady was pleased to liberate her, informing her that the York stage would set out again that evening. This intelligence having been delivered with an air of suspicion which was very cutting to Miss Simpson, she immediately took out all the money she had, to the last half crown, and absolutely paid for a journey she did not intend to take.---The landlady, now satisfied, invited her to breakfast, but she excused herself, pretending she was in haste to visit a relation, in order to inform her of the disappointment she had experienced in not leaving London the preceding evening. Thus she escaped the expence of a breakfast, and, having returned to the inn, said her re-

lation had requested her to remain in town a few days longer; by which means she secured her apartment, and, while she daily took a walk to purchase what she could afford, it was supposed by the people of the inn, that she was feasting with this relation. At this time she was in great distress; and, during the last ten days of her residence in the inn, subsisted on only two half-penny rolls, and the water which the bottle in her chamber contained. During one of these daily rambles, she attracted the notice of a performer of Drury Lane noted for his gallantry, who employed every art to obtain repeated interviews, and learn the nature of her situation. Having at length succeeded in her confidence, he recommended to her the stage as the most probable means of support, assuring her that the impediment in her speech was no insurmountable obstacle, for, by previously studying her characters, she would be enabled to articulate perfectly before an audience. A few meetings having convinced her that his designs were not honourable, she prudently declined his company, but determined to follow his advice. Accordingly she applied, without recommendation, to Mr. King, of Drury Lane, then manager of the Bristol Theatre during summer, and having communicated her intention with stammering, which was increased with her anxiety, the comedian listened to the fair candidate with natural astonishment. She rehearsed a part before him, and many whimsical jests were related concerning this interview, which were, no doubt, the fabrications of Green Room wit. It seems, however, Mr. King did not discourage the lady, though he declined giving her an engagement. To Mr. Inchbald, of Drury Lane, whose name she remembered in the playbills at Bury St. Edmund's, she now resolved to apply for advice respecting an engagement. This gentleman, with whom she had been hitherto unacquainted, but had frequently seen in her own neighbourhood, introduced her to another performer of Drury Lane, who had purchased a share in a country theatre,

atre, and who, struck with her beauty, gave her an immediate engagement, without any trial. He became also her instructor, and she imagined that in him she had found a friend: but one evening while she was reciting a part, an altercation arose, and her master coolly intimated, that he meant to be repaid for the engagement he had given her with other services than those required for a theatre; and which, if not granted, the engagement should be void. Indignation at his proposals seized the lady, and not being perfect mistress of her tongue, she availed herself of the tea equipage, which lay on the table, and discharged the contents of a bason of scalding water in his face.—This spoke sufficiently plain her resentment; and before he recovered from his surprise, she had vanished down stairs. She repaired to Mr. Inchbald, and informed him of every circumstance. Affected by her sorrow, this gentleman endeavoured to soothe it; he recommended marriage as a security against insult. "But who would marry me?" cried she.—"I would," he replied, with warmth, "if you would have me."—"Yes, Sir,—and would for ever think myself obliged to you."—"And for ever love me?"—She hesitated,—but not doubting her love, in a few days they were married, and thus, unexpectedly, she became both a wife and an actress. Mr. Inchbald introduced her on the stage in Scotland, where they remained four seasons, and the two succeeding years they performed at York. Mrs. Inchbald's health being now much impaired, a tour to the south of France was recommended, and after staying abroad about a year, she returned with her husband, with whom she lived in the most perfect harmony, notwithstanding all the arts which a certain high-born gentleman had practised to blast that love which had originated in gratitude! Two years after their return, Mr. Inchbald died. She now visited London again, and obtained a situation in Covent Garden Theatre, but was suddenly dismissed for some trifling inattention, or rejection of a required article.—

She then visited Dublin, and performed under Mr. Daly's management.—On her return, she procured a reinstatement at Covent Garden. It was during her absence from this theatre, that, to divert a melancholy mind, she applied her attention to dramatic writing. Having produced a comedy, she read some of it to Mr. Harris, who disapproved of the piece, and accordingly sent it, anonymously, to Mr. Colman, then manager of the Haymarket, when it remained in that gentleman's possession near three years unnoticed. Notwithstanding this discouragement, she persevered, and availing herself of the then rage for balloons, sent him her farce of "A Mogul Tale; or, Descent of the Balloon." The subject probably induced Mr. Colman to pay this more attention. He read, approved, and accepted it. Its success (1784) induced Mrs. Inchbald to remind him of her *dormant* comedy, whereupon he immediately replied, "I'll go home this moment, and read it." He did, and having approved of that also, gave it himself the title of "I'll tell you what," and brought it out in 1785. Much has been said relative to Mr. Colman's not having read that piece when it was first sent to him; the truth is, according to that gentleman's own words, he admired *modest* merit, and seldom attended to the *five-act* productions of anonymous writers, which generally proved the vain attempts of soaring authors; but delighted in encouraging young beginners, who, like himself, began with *one and two* acts. To these pieces she added, "Appearance is against them," farce, acted at Covent Garden, 1785; "The Widow's Vow," farce, acted at the Haymarket, 1786; "Such Things are," play, acted at Covent Garden, 1787; "The Midnight Hour," petit comedy, acted at Covent Garden, 1789; "All on a Summer's Day," comedy, acted at Covent Garden without success, 1787; "Animal Magnetism," farce, acted at Covent Garden, 1788; "The Child of Nature," comedy, ditto, 1788; "The Married Man," comedy, acted at the Haymarket, 1789; "The Hue and Cry," farce, acted without success

success at Drury Lane, 1791; "Next Door Neighbours," comedy, acted at the Haymarket, 1791; "Young Men and Old Women," farce, acted at the Haymarket, 1792; "Every one has his Fault," comedy, acted at Covent Garden, 1793; "The Wedding Day," farce, acted at Drury Lane, 1795; "Wives as they were, and Maids as they are," comedy, acted at Covent Garden, 1797; "Lover's Vows," comedy, altered from Kotzebue, acted at Covent Garden 1798, and "The Wise Man of the East," ditto, 1799. In consequence of some difference of a literary nature with the manager of Covent Garden at the close of the season of 1789, she retired from the stage. Her mother died in 1786, and her brother having been left executor, took upon himself the conduct of the farm. He was killed in a duel 1795, aged forty-two. Her sister-in-law, Mrs. Simpson, was formerly the heroine of the Bath Theatre. ---It was lately stated in some of the papers, that she was dead, when she was performing at Buxton, and though occasionally a *Spectre*, (in the "Castle Spectre") there was no visible want of either flesh or blood. Besides the above pieces, some of which are taken from the French, she has produced two novels, "The Simple Story," and "Nature and Art," which are superior to the modern productions of this kind.

INCLEDON, (CHARLES) singer, is the son of a respectable apothecary in Cornwall, where he was born.---At an early age, he was put an apprentice to Mr. Jackson, of Exeter, and went afterwards to sea, in which service he remained upwards of two years. On his return, having been much praised in private for his vocal abilities, he was determined to make a trial of them in public. He was recommended by Lord Mulgrave and Admiral Pigot to the late Mr. Colman, but having met with no encouragement from that gentleman, he joined a company at Southampton, where his first theatrical essay was in Alphonso, (Castle of Andalusia).---Here he continued upwards of a year, when he was engaged at Bath, where he attracted much of the public

attention, and obtained the patronage of Rauzini, who not only took him under his tuition, but introduced him in his concerts. Having made another application in vain to the managers of London, he accepted an engagement at Vauxhall, and the ensuing winter made his first appearance at Covent Garden, in Dermot (Poor Soldier), with so much success as to obtain a permanent situation, on liberal terms. In 1798 he objected to sing in pantomime, but as the manager was determined he should leave the theatre, or comply, he chose the latter: we need not, therefore, be surprised to find him one of those performers who afterwards complained of the manager's oppressive conduct. See *Holman*. Mr. Incledon has been twice married---he had children by his first wife, on whom, before he entered the second matrimonial engagement, (which was soon after) he made a settlement of all he possessed.

JOHNSON, (CHARLES) dramatist, was originally bred to the law, having been a member of Middle Temple; but quitted this studious labour for the more spirited amusements of dramatic writing; and having contracted an intimacy with Mr. Wilkes, found means, through that gentleman's interest, to get his plays on the stage without much difficulty. Some of them met with very good success, but, by being a constant frequenter of those grand rendezvous of the wits of that time, (Will's and Button's coffee-houses) he, by a polite and inoffensive behaviour, formed so extensive an acquaintance and intimacy, as constantly insured him great emoluments on his benefit nights; by which means, being a man of economy, he was enabled to subsist very genteely. At length he married a young widow, with a tolerable fortune, on which he set up a tavern in Bow Street, Covent Garden; but quitted business at his wife's death, and lived privately on an easy competence which he had saved. It is supposed he died about 1744. Mr. Pope, on some private pique, thought proper to give him a place in "The Dunciad," but his enemies, it seems, could

could find no other defects, except those of his person, to rail at. His dramatic works are, "The Gentleman Cully," comedy, 1702; "Fortune in her Wits," ditto, 1705; "Love and Liberty," tragedy, 1709; "The Force of Friendship," ditto, 1710; "Love in a Chest," farce, 1710; "The Wife's Relief; or, Husband's Cure," comedy, 1712; "The Successful Pirate," play, 1713; "The Generous Husband; or, Coffee-House Politician," comedy, (no date); "The Victim," tragedy, 1714; "The Country Lasses; or, Custom of the Manor," comedy, 1715; "The Cobbler of Preston," farce, 1716; "The Sultaness," tragedy, 1717; "The Masquerade," comedy, (no date); "Love in a Forest," comedy, 1723; "The Female Fortune-Teller," ditto, 1726; "The Village Opera," 1729; "The Ephesian Matron," farce, 1730; "The Tragedy of Medea," 1731; and, "Celia; or, the Perjured Lover," farce, 1733.

JOHNSON, (SAMUEL) author of a tragedy, called "Irene," 1749, was born at Litchfield, in 1709, and was the son of Michael Johnson, a reputable bookseller in the above place. In the earlier part of his life he was an assistant to the famous Anthony Blackwall, in the grammar-school of Market Bosworth. He entered Pembroke College, Oxford, October 31, 1728, but left the university without taking any degree in the church. About the beginning of 1735, he undertook, as private tutor, to instruct Mr. Garrick, and some other youths, in the Belles Lettres. In March, 1737, he came to London, and having met with disappointments which disgusted him with the town, was desirous of returning again into his native country, and applied for the office of master of a charity school in Shropshire, then vacant, but was rejected; the statutes of the school requiring the person who should be elected, to be a master of arts. He then produced several poems, translations, and biographical works, which met with a good reception; but his tragedy not having been as successful as was expected, he never attempted an-

other play; but rested his literary fame on his celebrated Dictionary, and "The Lives of the British Poets." The reputation of his works gained him the honorary degree of doctor of laws in the university of Dublin college, which was soon followed by the same degree from Oxford. He died Dec. 13, 1784, and a monument has been lately erected to his memory in St. Paul's cathedral.

JOHNSON, (SAMUEL) dramatist and actor, and though a namesake of the preceding, was quite an opposite character. He was a native of Cheshire, was bred to, and, for awhile, followed the profession of a dancing-master. Though apparently a madman, his company was courted by most of the gentlemen of fortune in that county. Having been once on a visit with a person who had a great regard for him, the gentleman's wife was so alarmed at his wild conduct, that, at her particular request, it was intimated to him how much his presence affected her. With great coolness, he declared that he was much obliged to the gentleman and his wife for their civility and hospitality: that he was very sorry he should be instrumental to the lady's unhappiness, and would therefore leave the house immediately—that he would never trouble her again as long as he lived; but that she might depend upon it that, *after his death*, she should be the very *first* person in this world to whom he should think himself bound to pay his respects. The lady having been informed of this, was more alarmed than before, and immediately sent a message, requesting his speedy return, for that, with all his wildness, she would much rather see him *alive* than *dead*. His dramatic pieces are, "Hurlothrumbo; or, the Supernatural," comedy, acted at the Haymarket, 1729; "Cheshire Comics," ditto, 1730; "The Blazing Comet;" "The Mad Lovers; or, the Beauties of the Poets," play, ditto, 1732; "All Alive and Merry," comedy, acted at Lincoln's Inn Fields, 1738; "A Fool made Wise;" operatical comedy, acted at the Haymarket, 1741; and "Sir John Falstaff in Masquerade," farce,

farce, ditto, 1741. The first of these took an amazing run, owing to the whimsical madness and extravagance which ran through the whole piece; and the author, who performed *Lord Flame*, the principal character in it, and into which he threw such a mixture of fine thoughts, and unintelligible fustian, that no one could possibly understand what he was aiming at. Whenever this unintelligibility was objected to him, as a fault in the piece, he remarked that the fault did not lie in the play, but in the audience, who did not take the proper method of comprehending it, for that it was impossible for any person to understand the works of an author unless he began such examination in the same situation and state of mind as when they were written; and, therefore, as he never sat down to write without a *fiddle* in his hand, whoever wished to comprehend his productions, must consequently take up a fiddle to quicken their understanding. It seems, however, that he wished to remedy, in some measure, this deficiency in the audience, for he afterwards performed his character with a fiddle in his hand, on which he occasionally played, and sometimes walking in high silts. His dress, on this occasion, was such as he usually wore, a suit of black velvet, with a long white flowing perriwig. It is said that Sir Robert Walpole promoted the success of his piece for political purposes. Soon after the exhibition of this whimsical play a meeting was formed, called the *Hurlothrumbo Society*. This eccentric author died May 3, 1773.

JOHNSON, (Mrs.) actress, maiden name *Ford*, is the daughter of a major of Ipswich, and was the heroine of the Philadelphia stage. Her husband was formerly a comedian at the Haymarket, and performed also in Dublin, under Mr. Daly's management. This lady's first appearance in London was at Covent Garden, early in the season of 1798, in *Lady Townly* (*Provoked Husband*), when she was well received. She afterwards performed *Sylvia* (*Recruiting Officer*), *Agatha* (*Love's Vows*), &c.

JOHNSTON, (HENRY ERSKINE)

was born at Edinburgh, May 1777. While at school he performed in several private plays, often the hero, and, for want of female assistance, as often the heroine. On leaving school, he was placed by his father in the office of a writer to the signet; but his active spirit discovering an aversion to this sedentary life, he was apprenticed to an eminent linen-draper, whom, after about three years servitude, he left, and gratified his inclination for the stage. In 1794 he made his first appearance on the Edinburgh stage, when he recited "Collins's Ode on the Passions," for the benefit of a friend. Though young, being only seventeen years of age, the manager, struck with his abilities, offered him such terms as removed all the objections of his parents and friends. The opposite characters of Hamlet and Harlequin were the first he performed on a public stage, and such was the reputation he established, that in the course of the season he acquired the appellation of the *Scotch Roscius*. He was afterwards engaged by the manager of Dublin, to perform at his theatre twelve nights, seven of which were devoted to his representation of Douglas, a character which had been so frequently mis-represented by the manager himself (Mr. Daly), that Johnstone's appearance in it was to greater advantage. In this, his favourite part, he made his first appearance in London, at the Theatre Royal Covent Garden, 1797, where the greatest objections were a provincial accent, and redundancy of action, which his industry and judgment soon corrected. During the summer seasons he has performed at Birmingham, Manchester, and other respectable country theatres, with considerable applause, and has lately become a member of Mr. Colman's theatre. He was one of the eight principal performers who published their grievances in 1800—(See *Holman*)—in consequence thereof, his dismission from Covent Garden was apprehended; but Mr. Fawcett generously refused to accept of a re-engagement, without Mr. Johnston was also reinstated. This gentleman

is certainly an improving actor, and useful in tragedy, comedy, and pantomime.

JOHNSTON, (Mrs.) actress, maiden name *Parker*, wife of the preceding: her mother is a pantomime performer, and lately belonged to Covent Garden, Circus, &c. Mrs. Johnston was married in 1796, and made her first appearance on the London stage at the Haymarket, 1798, in *Ophelia*, (*Hamlet*) which character she repeated the succeeding season at Covent Garden, and has since appeared in comedy, &c. with considerable applause. She has a young family.

JOHNSTONE, (JOHN) actor, was born at Kilkenny, Aug. 1, 1759. His father was quarter-master, riding-master, and pay-master to one of the regiments of horse in Ireland; and Mr. Johnstone was then intended by his father to be made a member of the army, had not death cut short him and his intentions, in the year 1770.—At twelve years old he was articled to Mr. Jones, attorney, in the city of Dublin, and with whom he continued for five years. He used frequently to call on Mr. Ryder, the then manager of the Dublin Theatre, to transact his official business, and by that means obtained an optionable admission into the theatre. This gained him an acquaintance with the performers, and made him entertain a favourable opinion of the stage.—He often expressed a wish to become a candidate for theatrical fame, but at this time his profession and youth banished the idea. He was a remarkably great favourite of his master, and would have succeeded him in his business, had not an unfortunate altercation taken place. A gentleman having eloped with Mr. Jones's daughter, and a fruitless search having been made by the distracted parent, he returned home much chagrined and agitated, and in his angry humour was going to horsewhip his poor clerk, who very spiritedly resented the intended affront, and a separation soon after ensued. Mr. Johnstone having saved about one hundred and thirty pounds during his clerkship, resolved to abandon Dublin, and take a peep at London,

where he was soon disburthened of his hard-saved pecuniary emoluments.—His money, clothes, and all his property having vanished, he might have wandered an hapless stranger, had not hood-winked fortune sent over a merchant from Dublin, who was importuned by his mother to seek him out, and, if he required assistance, to relieve him. All this was happily and speedily effected, and Johnstone returned home with the merchant: but having now refused to return to his business, his mother spoke to a distant relation, who was a lieutenant-colonel in the army, to procure him a respectable situation in his regiment. This was complied with, and accomplished. Johnstone was made a *cadet*, and remained in that situation for two years: he was a remarkable great favourite with the officers, and used to write his colonel's letters, and transact all his official business for him; and would no doubt have met with speedy promotion, had he not quarrelled with a lieutenant who belonged to the same regiment. The lieutenant had attached himself to one of those frail fair ones, who, once having stepped aside from the paths of honour, are rendered destitute of real affection and lasting attachment. This lady preferred Johnstone to her paramour; jealousy ensued; and in an altercation between the rivals, the lieutenant made use of certain terms of reproach, which did not altogether agree with the spirit of Johnstone tamely to receive; he therefore, in return, gave his antagonist a very severe castigation. This breach of discipline could not be overlooked, though it was never intended to be resented. He was called to a court-martial to be held in Clonmell, where the regiment was then quartered; but unwilling to undergo the trial, he immediately rode off to Dublin; and through the interposition of his patron the colonel, a further investigation of the business was instantly dropped.—Being now a second time thrown upon the world, he thought it a favourable opportunity of putting his youthful inclination in execution; he applied for an engagement to Mr. Ryder; and, notwithstanding every oppo-

opposition of his mother and friends, he made his appearance at the theatre in Smock Alley, in "Lionel and Charissa," as the hero of the piece: his reception was every way flattering, and his merit obtained him a profitable and permanent engagement. Mr. Macklin having been engaged during the summer months in Ireland, had an opportunity of seeing Mr. Johnstone perform, and conceived a most favourable opinion of his abilities, both as an actor and singer. On his return to London, he recommended both him and his wife to Mr. Harris, who accordingly engaged them for three years at the weekly salary of fourteen, sixteen, and eighteen pounds per week; and October 3, 1783, Mr. Johnstone, in his former character of Lionel, made his appearance in London with success, having been upwards of seven years on the Irish stage. He remained several seasons at Covent Garden, in the vocal line, but at length was induced to become more the actor than singer. The characters of Irishmen were at this time ill supported at all the London Theatres. Moody wanted more *spirit*—Rock more *refinement*—and R. Palmer more *nature*. Mr. Johnstone accordingly made the attempt. His humour was genuine, and characteristic; and so great was his success, that it may now be said he has made those characters his *own*; though many have since endeavoured, but in vain, to usurp them. His reputation procured him an engagement during the summer, at the Haymarket Theatre. He was one of the principal performers who remonstrated with the proprietors at Covent Garden in 1800, respecting their new regulations, (see *Holman*); notwithstanding which, his engagement has been renewed, and he still retains the favour of the manager. He has been twice married; and, by his present wife, (daughter of Mr. Bolton, wine-merchant) has a girl of promising abilities. He belongs to the Westminster Cavalry Association, and is on terms of intimacy with persons of the first distinction. It should also be observed, that he has never disgraced his profession, like too many,

(particularly in the vocal line) who, though they maintain a high rank in the theatre, meanly condescend to be the *hired instruments* of entertainment at dinners, &c.

JOHNSTONE, (Mrs.) actress, first wife of the preceding, was for many seasons the heroine of the Irish stage in the operatical department. She made her first appearance in London at Covent Garden on the evening of the theatre for the season of 1783, in *Rosetta*, (*Love in a Village*) Sept. 17. She met with considerable applause, but did not live long to enjoy the favour of the public, as she died about two seasons after.

JONES, (HENRY) author of two tragedies, "The Earl of Essex," at Covent Garden, 1753; and "The Cave of Idra," unfinished, was a native of Drogheda, in Ireland, and bred a bricklayer. Having a natural inclination for the Muses, he pursued his devotions to them even during the labours of his mere mechanical avocations, and composing a line of brick and a line of verse alternately, his walls and poems rose in growth together. His turn, as is most generally the case with mean poets or bards of humble origin, was panegyric, which procured him some friends, through whose recommendation he was taken notice of by the Earl of Chesterfield, when that nobleman was in Ireland as lord lieutenant. His Excellency, who was not more remarkable for his own shining abilities, than for his generous patronage of genius, delighted with the discovery of his mechanic muse, brought Jones with him to England, and not only by his influence and interest procured him a large subscription for the publishing a collection of poems, but even took on him the alteration and correction of a tragedy he had then written, and also the care of prevailing on the managers of Covent Garden Theatre to bring it on the stage. He also recommended him in the warmest manner to Colley Cibber, who shewed him many acts of friendship, and even made strong efforts, by his interest at court, to have secured to him the succession of the laurel after his death. With these

these favourable prospects, it might have been expected that Jones would have passed through life with so much decency as to have ensured his own happiness, and done credit to the partiality of his friends; but this was not the case; for, after experiencing many reverses of fortune, which an overbearing spirit, and an imprudence in regard to pecuniary concerns consequently drew upon him, he died in great want, April, 1770, in a garret belonging to the master of the Bedford Coffee House, by whose charity he had been some time supported; leaving an example to those of superior capacities and attainments, who, despising the common maxims of life, often feel the want of not pursuing them when it is too late. His "Cave of Idra" was completed by Dr. Hiffernan, and performed for Mr. Reddish's benefit at Drury Lane, 1774, under the title of "The Heroine of the Cave."

JONES, (FREDERICK EDWARD) present patentee of the Theatre Royal, Dublin, is a native of that city, was bred at Trinity College, and came early into the possession of a paternal estate in the county of Westmeath, of about 1200l. per annum, which he reduced to 500l. per annum, the remainder of which, it is said, he still retains. His mother lived in Paradise Row, Dublin, and he belonged to a corps of volunteers, from which he derived the title of captain. About the beginning of 1793, he superintended a private subscription theatre, which was supported by the chief nobility of that city. It should be observed, indeed, that fond as the Irish are of private theatricals, they are only established there by persons of independence; and such only should be tolerated; but in London private theatres are opened, and conducted by needy adventurers, for the reception of infatuated clerks, apprentices, &c. who probably might have shone in the respective stations of life for which they were intended, but thus unfortunately are courted to a profession for which they are by no means calculated; for it is well known that not one in twenty, who belongs to a London private theatre, is fit to

appear on public boards, both through the want of instruction, and imbibing erroneous habits. It is surprising that those learned gentlemen, who could see the *improprieties of opera dancers*, and the *sin of Sunday newspapers*, could not perceive this greatest evil, and have endeavoured to prevent it—an evil which has already brought youth to the gallows! But it is more surprising that young men can be encouraged by blind, partial friends, to put in practise "Wild Oats," and turn out "Strolling Gentlemen;" and most of all surprising, that young ladies can be suffered by their relatives to study "The Road to Ruin." The private theatre in Fishamble Street, Dublin, was not for the destruction of adults and mechanics, but for the improvement of scholars and critics, and was supported and frequented by the first characters of distinction. It was found, however, necessary to engage actresses, for Irish ladies, to their credit be it said, are tenacious of their reputation; accordingly they brought forward Miss Gough, the present Mrs. Pope, Mrs. Addison, who performed lately in the vocal line at Covent Garden, Mrs. Mills, &c. This opposition was so formidable to the public theatre, as it ran away with all the *Box* company, that Mr. Daly was obliged to give rope dancing, &c. in order to encrease his *gallery* visitors. Mr. Jones continued to superintend this private subscription theatre till 1797, when, having made proposals to Mr. Daly for his patent, terms were at length agreed upon, (see *Daly*) and, by the assistance of some of the nobility who had subscribed to this private theatre, the required security was given.—The commencement of Mr. Jones's public management was by no means auspicious: the then distracted state of the country obliged the theatre to be closed for some time, and there is little doubt, if he had waited till this period, but that he might have had possession upon more *easy* terms.—As soon as these disturbances had subsided, the Theatre Royal, Crow Street, resumed its exhibitions, and the new manager gave early proofs of liberality and attention. The follow-
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ing were the principal performers who were selected from a numerous company, and whom he then had engaged at advanced salaries: Mr. Cooke, Mr. Montague, Mr. Rawling, Mr. Fullam, Mr. Mansell, Mr. Bellamy, Mr. Byrne, Mr. Lee, Mr. King, Mr. Curtis, Mr. Stewart, &c.---Mrs. Berry, (late Miss Grist, of Covent Garden Theatre) Mrs. Hitchcock, Mrs. St. Ledger (late Miss Williams), Mrs. Garvey, Mrs. Blanchard, Mrs. Addison, Miss Ryder, Miss Davidson, Mrs. de Volney, Mrs. Rawling (late Mrs. Mason), and Mrs. Cooke (late Miss Daniels, from Manchester).

JORDAN, (DOROTHEA) actress, maiden name *Bland*. Her mother, formerly an actress, was the daughter of a Welch dignified clergyman, and had eloped with a captain, a gentleman of some property, then on duty in Wales, to Ireland, where they were married, and had nine children.---His relations, however, procured the marriage to be annulled, and no provision was made for the abandoned wife and her family. Miss Bland, when she grew up, with a laudable spirit, determined to attempt the stage for the support of herself and parents. Her first appearance was in Dublin, under the management of Mr. Ryder, in the character of Phebe, in "As you like it." Orlando, Mr. Clinch---Jacques, Mr. Glenville---and Touchstone, Mr. Ryder,---Audrey, Mrs. Heaphy--and Rosalind, Miss Scrace, then the heroine of the Irish stage. Fearful of drawing any odium on her family, whose future favour she still hoped for, she assumed the name of Miss *Francis*, but afterwards played a few nights by her own, in consequence of some *proud* reflections they had made, but of which, probably, they repented, as she afterwards resumed her fictitious name.---She was little noticed as an actress in Dublin, till she performed at Mr. Daly's theatre, where she appeared to some advantage in tragedy, particularly in the character of Adelaide, (Count of Narbonne), but having been *insulted* by this manager, she left Dublin, accompanied by her mother, and went to Leeds, where the York company were then performing.

She applied to Mr. Wilkinson, the manager, for an engagement, who asked her what line she chose, whether tragedy, genteel comedy, low comedy, or opera? She answered, to his great astonishment, she would attempt *all*. Though he much doubted such versatile talents, he promised her a trial, and she was accordingly announced for Calista, (Fair Penitent) songs after the play, and Lucy, (Virgin Unmasked) all which she accomplished in one night, under the name of Mrs. *Jordan*, which, for *motherly* reasons, she assumed. Her success was so great, that the manager gave her every encouragement.---Having quitted Dublin, however, before the expiration of her articles, Mr. Daly threatened to arrest her for the forfeiture, if she did not immediately return. In this crisis, she met with a friend in an elderly gentleman, who having enquired into every circumstance, found that she was most unjustly and cruelly persecuted, and therefore relieved her from her fears, by paying the demanded sum, which was 250l. In this company she continued three years with encreasing reputation; when Mr. Smith, then belonging to Drury Lane company, happened to see her perform during the York races, and was so pleased with her abilities in tragedy, that he recommended her to the managers of that theatre, to play second to Mrs. Siddons, and she was accordingly engaged at four pounds per week. On her arrival, she was prompted by her natural ambition, to aim at becoming the *first* in comedy, rather than the *second* in tragedy, and therefore chose the "Country Girl" for her introduction. This comedy had been some time lying on the shelf, and the revival of it, aided by her inimitable acting, in which she displayed so much novelty and humour, caught the attention of the public, and, according to her wishes, she became Thalia's best servant at that house. The managers doubled her salary, and soon after raised it from eight pounds to twelve pounds, with two benefits in the season. During the summer vacations, she has performed at Cheltenham, Edinburgh, &c.

&c. with much applause, and has now so established her theatrical reputation, as to possess the best salary in Drury Lane. Her mother died in 1789, and by the death of another relation, she received a considerable addition to her income. Like all great actresses, she has been involved in some theatrical disputes, which have never tended, however, to diminish her fame. She is kind to her relations, and generous to the distressed, and has ever been found willing to perform for the benefits of all those who have stood in need of her assistance. With such laudable motives, she has been frequently seen on the boards of Covent Garden Theatre. She has several children, and, during the summer, now resides at Richmond, where she occasionally performs, and generally practises new parts here previous to her attempting them in London; for she has lately augmented her list of characters, and has particularly added sentimental ones, Ophelia (Hamlet), &c. She has also, on the secession of Miss Farren (Countess of Derby), appeared in Lady Teazle (School for Scandal), but whether she has hereby increased or diminished her fame, is a dispute among the critics, which the writer of this has not the vanity to think he can decide.

IRELAND, (SAMUEL) was possessor of certain MSS. ascribed to Shakespeare, a quarto volume of some of which he published, for a specimen, at *four guineas* the book. Among these MSS. were two historical plays, "Vortigern," and "Henry II," the former of which was accepted by the managers of Drury Lane as a lately-discovered play, by *William Shakespeare*. The *fac similes* were attacked by *Boaden* and *Malone* as spurious, and a large pamphlet by the latter gentleman made its appearance at the very time the play was announced for representation. On Saturday, April 2, 1796, the play of Vortigern was performed. All the avenues leading to the theatre were crowded at an early hour, and thousands were forced to return, who could not, from the immense crowd, gain admittance into any part of the house. The fol-

lowing hand-bill (in the publication or circulation of which the managers had no concern) was dispersed among the multitude at the several doors: "A malevolent and impotent attack on the *Shakespeare MSS.* having appeared, on the eve of representation of the play of *Vortigern*, evidently intended to injure the interest of the proprietor of the MSS. Mr. Ireland feels it impossible, within the short space of time that intervenes between the publishing and the representation, to produce an answer to the most illiberal and unfounded assertions in Mr. *Malone's Enquiry*: he is therefore induced to request that the play of *Vortigern* may be heard with that candour that has ever distinguished a *British audience*." This request was scrupulously attended to by the audience, for a more candid or liberal hearing was never bestowed on any piece within our recollection; and it was not until their patience was exhausted at the wretched and miserable attempts to imitate the style of the glorious Sovereign of our Drama, without the most distant appearance of even a single spark of that fire which animates all his productions, that his admirers, indignant at the weak effort to dim his brilliancy, and tarnish his fair fame, shewed any resentment to the puerile imposition.---The verdict of *condemnation*, which was pronounced by the audience, was certainly not uncivilly delivered, for the *laughter* afforded them during the most part of the representation of the tragedy, kept them so *cheerful*, that the sentence of *guilty* was delivered with the utmost good humour, after a most impartial and candid hearing. In the fourth act, the *merry opposition* increased to so great a height that it was impossible to hear the performers; on which Mr. Kemble came forward, and begged to remind the house that the fate of the piece depended on their decision, and that a candid hearing only could enable them to judge fairly of its merits, ---This address procured a temporary silence; but the laughter-provoking incidents which followed, involved the audience in a general roar, which continued to the end of this curious bur-

burlesqued tragedy. The prologue very modestly claimed Shakspeare for the parent of the deformed bantling. Mr. Whitfield was so much flurried on the occasion, that he was forced to read it from a paper. Mr. Barrymore attempted to give the play out for a second representation, but found it impossible to procure a hearing:—the non-contents were very general indeed. Mr. Kemble then came forward to announce the "School for Scandal" for Monday, which he experienced considerable difficulty in accomplishing, the audience supposing that he wanted to plead the cause of the wretched and unfortunate Vortigern. Soon after this his son, Mr. Henry Samuel Ireland, published a pamphlet, entitled, "An authentic Account of the Shakesperian Manuscripts," in which, with an unparalleled confidence, highly unbecoming such an occasion, he exultingly avowed himself the author of the silly imposition, and appeared to glory in the reflection of his having, in some measure, succeeded in his endeavours to deceive the public.---Notwithstanding the just reprobation which the audacious attempt to sully the fair fame of the immortal Bard experienced, this modest young gentleman declared his triumph complete, inasmuch as the puerile production received the sanction of many learned doctors, as authentic and genuine; may, he had the unblushing effrontery to assume to himself the credit of having, in some instances, made important improvements in the style and language of Shakspeare. This assurance is an high aggravation of the offence, and every individual, who feels a generous interest in vindicating insulted excellence, must entertain the deepest indignation at such an instance of unprecedented audacity. His father's credulity, the author says, first induced him to try the experiment of writing with a kind of ink, which, when dried by the fire, turned completely brown. Finding the deception succeed, he set to work, and in the course of time produced these voluminous papers. After telling the whole story with undaunted freedom, he concludes with the fol-

lowing passages:—"Before I conclude, I shall sum up this account, and am willing to make affidavit to the following declarations, as well as to the whole of this narration.---" "First, I solemnly declare that my father was perfectly unacquainted with the whole affair, believing the papers most firmly the productions of Shakspeare.---Secondly, That I am myself both the author and writer, and have had no aid or assistance from any soul living, and that I should never have gone so far, but that the world praised the papers so much, and thereby flattered my vanity.---Thirdly, That any publication which may appear tending to prove the manuscripts genuine, or contradict what is here stated, is false; this being the true account.---Here then I conclude, most sincerely regretting any offence I may have given the world, or any particular individual, trusting, at the same time, they will deem the whole the act of a boy, without any evil or bad intention, but hurried on, thoughtless of any danger that awaited to ensnare him. Should I attempt another play, or any other stage performance, I shall hope the public will lay aside all prejudice my conduct may have deserved, and grant me that kind indulgence which is the certain inmate of every Englishman's bosom." He published the plays of "Vortigern" and "Henry II," and though he has declared the former to be the entire production of his pen, it is said to have been written by a gentleman in Dublin. However, it must be allowed, that Mr. Ireland, jun. had some hand in the imposition, for he transcribed the whole with his foxy ink, to give it the appearance of antiquity. He has since published some novels—ballads in imitation of the *ancient*—and a play, "adapted for representation," called "Mutius Scævola; or, the Roman Patriot," 1801. Mr. Ireland, his father, was the author of some elegant and esteemed works: he was originally a manufacturer in Spital Fields, but having a taste for the arts and literature, he abandoned his commercial pursuits, and became a collector of paintings, and an author. A short time

time before his death, which happened in 1800, he had finished a history of the Inns of Court, with Views, &c. He wrote a life of Henderson, and two volumes of Graphic Illustrations of Hogarth. These should not, however, be confounded with the truly ingenious illustrations of the same painter by Mr. John Ireland, published also in two volumes. It is singular that two contemporary writers of the same name should thus have published works on the same subject, although they were in no degree re-

lated, nor we believe acquainted with each other. How far Mr. S. Ireland was privy to the forgery of the Shakesperian papers cannot be determined: but certain it is, that it was a work of time, a labour which could not have been accomplished without great assistance, and that therefore it was impossible for his son, however ingenious, to have contrived it alone. These MSS. were sold for 130 guineas: Mr. Malone, who had been their greatest enemy, offered 120.

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KANE, (JOHN) actor, was a native of Dublin, and belonged to the Irish stage for several seasons, having been latterly retained by the managers more through compassion than for any service he rendered them.---- Though he afforded but little entertainment on the stage, yet, for his blunders, he was reckoned very diverting behind the scenes. He was once of a theatrical party who had occasion to cross the water; and, while in the packet boat making merry with the company, he gave for a toast-- "The *Land* we live in." Perceiving a general smile, he added-- "Yes, gentlemen, the *Land*--that is--that is the *Ocean* gentlemen." When informed of the death of Mr. O'Reiley, who was a favourite comedian in Dublin, he said-- "Dead!----poo----you mean dead drunk--faith and troth, no man *living* has been so often *dead* as poor O'Reiley:----But having been at length assured that he was, *bona fide*, gone--" Oh the Powers, (he cried) he'll never forgive me--he'll lay his death at my door--I know he will--for I was the first man that ever taught him to drink *whiskey*." Is is certain, however, that he accelerated his own *exit* by a fatal partiality for this pernicious liquor.

KEAN, (MOSES) imitator, was bred a taylor, and had the misfortune to lose his leg. He gave his imitations of several performers at the

different towns with success, and became himself the object of imitation, in a piece, of one act, called "Thimble's Flight from the Shopboard," acted at the Haymarket, 1789, but which was disapproved of for its unjust personality. Death at length *took off* him who was so happy in *taking off* others.

KELLY, (JOHN) dramatist, was a member of the honourable society of the Middle Temple. He assisted a daily periodical paper called the "Universal Spectator," and was concerned in other literary works. His pieces for the stage were "The Married Philosopher," comedy, acted at Lincoln's Inn Fields, 1732; "Timon in Love; or, the Innocent Theft," ditto, acted at Drury Lane, 1733, and others, which, it does not appear, were ever acted. The time of his death is not ascertained.

KELLY, (HUGH) dramatist, was a native of Ireland, being born on the banks of the much celebrated lake of Killarney, in the year 1739. His father was a gentleman of a good family in that country, whose fortune being reduced, not by misconduct, but by a series of unforeseen misfortunes, he was obliged to repair to Dublin, in order to endeavour to support himself by his personal industry. He gave his son, however, a very tolerable school education; but the narrowness of his finances would not permit him to indulge his natural pro-

pensity to study, by placing him in the higher schools of Dublin. He was therefore bound apprentice to a stay-maker, an employment but ill suited to his inclination; he nevertheless continued with his master till the expiration of his apprenticeship, and then set out for London (1760) in order to procure a livelihood by his business. On his arrival he found it very difficult to get employment, and, of course, was reduced to the utmost distress for the means of subsistence. — In this forlorn situation, a stranger, and friendless, he used sometimes to endeavour to forget his misfortunes, and passed some of his heavy hours at a public-house in Russel Street, Covent Garden, much resorted to by the young players belonging to the Theatre Royal. Having an uncommon share of good-humour, and being lively, cheerful, and engaging in his behaviour, he soon attracted the notice, not only of these gentlemen, but of a set of honest tradesmen who frequented that house every evening, and who were much entertained with his wit and vivacity. In a little time Mr. Kelly became so well acquainted with the characters of the club, that he was enabled to give a humorous description of them in one of the daily papers; and the likenesses were so well executed as to draw their attention, and excite their curiosity to discover the author. — Their suspicions soon fixed on Mr. Kelly, and from that time he became distinguished among them as a man of parts and consideration. One of the members of the society, in particular, an attorney of some reputation in his profession, being much pleased with Mr. Kelly's company and conversation, made particular enquiry into his history, and soon learned that he was worthy of a better situation than that in which fortune had placed him; he therefore invited him to his house, and employed him in copying and transcribing, an occupation which Mr. Kelly prosecuted with so much assiduity, that he earned about three guineas a week; an income which, compared to what he had been hitherto able to procure, might be deemed affluent. But this employment,

though profitable, it may be easily imagined, could not long be agreeable to a man of his original genius and lively turn of mind. From his accidental acquaintance with some booksellers, he, in 1762, became the Editor of the *Lady's Musæum*, the *Court Magazine*, and other periodical publications, in which he wrote so many original essays, and pretty pieces of poetry, that his fame was quickly spread among that fraternity, and he now found himself fully employed in various branches of that transitory kind of literature; in the prosecution of which, he exerted himself with the most unwearied industry, being then lately married, and having an increasing family, whose sole dependence was upon his personal labour. About this time perceiving that Churchill's reputation had been much raised by his criticism of the stage in the "*Rosciad*," Mr. Kelly produced his "*Thespis*," by much the most spirited of his poetic compositions, in which he dealt about his satire and panegyric with great freedom and acuteness. — It is somewhat singular, that while he was making this severe attack upon the merits of the leading performers at our theatres, which had such an effect upon the feelings of Mrs. Barry and Mrs. Clive, that they both for some time refused to perform in any of his pieces, he was actually writing for the stage; for, in 1768, his comedy of "*False Delicacy*" made its appearance at Drury Lane, and was received with such universal applause, as at once established his reputation as a dramatic writer, and procured him a distinguished rank among the wits of the age. The sale of this comedy was exceedingly rapid and great, and it was repeatedly performed throughout Britain and Ireland to crowded audiences. Nor was its reputation confined to the British dominions; it was translated into most of the modern languages, viz. into Portuguese, by command of the Marquis du Pombal, and acted with great applause at the public theatre at Lisbon; into French by the celebrated Madame Riccoboni; into the same language by another hand, at the Hague; into Italian at Paris, where it was acted at the Theatre

tre de la Comedie Italienne; and into German. The success of this play induced Mr. Kelly to continue to write for the stage; and he soon produced another comedy, entitled, "A Word to the Wise," which, on a report then current, that he was employed to write in defence of the measures of Administration, met with a very illiberal reception at the same theatre, 1770; for, by a party who had previously determined on its damnation, after an uncommon uproar, it was most undeservedly driven from the stage. Of this treatment he severely complains in an "Address to the Public," prefixed to an edition of that play, soon after published by subscription, before which above a thousand respectable names appear as his encouragers. Thus, though the pride of the poet must certainly have been hurt by so unexpected a reception of his play on the stage, by its publication his fortune was improved, and his friends were considerably increased. The ill fate of the "Word to the Wise," cast no damp on the ardour of our poet in the prosecution of theatrical fame; and, as his friends were strongly of opinion, that his genius excelled in the sentimental and pathetic, he was persuaded to make a trial of it in tragedy, and soon after presented the public with "Clementina," acted at Covent Garden, 1771. ---In 1774, under the patronage of Justice Addington, who kindly helped to conceal the name of the real author, by lending his own to that performance, he produced his "Prince of Agra," tragedy, altered from Dryden, acted at Covent Garden, and his "School for Wives," comedy, acted at Drury Lane. By this manœuvre he sily stole a march upon the critics, who had not yet forgot their resentment; for the play was prepared for the stage, and represented, without the least discovery of his relation to it; though they had all along pretended to be perfectly acquainted with Mr. Kelly's style and manner of writing. However, after the character of the play was fully established, and any further concealment became unnecessary, Mr. Addington very genteely, in a public advertise-

ment, resigned his borrowed plumes, and the real author was invested with that share of reputation he was thence entitled to. But, whilst Mr. Kelly was employed in these theatric pursuits, he was too wise to depend solely on their precarious success for the support of his family. He had therefore, some years before this period, resolved to study the law, had become a member of the society of the Middle Temple, and was called to the bar so early as the year 1774. --- His proficiency in that science was such as afforded the most promising hopes that, had he lived, he would in a little time have made a distinguished figure in that profession. His next production was the farce of "A Romance of an Hour," acted at Covent Garden, 1774. This performance, though borrowed from Marmontel, he so perfectly naturalized, that it bears every mark of an original. --- The comedy of "The Man of Reason," acted also at Covent Garden, 1776, was attended with less success than any of his former productions. This play, it must be acknowledged, was not only inferior to his other works, but was supposed to have suffered greatly by the misconception of the actor who performed the principal character in it. The curtain, however, dropped upon this last of his dramatic productions with evident marks of general approbation, which made him with the less regret withdraw it; for he clearly saw, that the further perseverance of his friends in its favour would only serve to rekindle those embers of party resentment, which, though they had been of late smothered, were by no means totally extinguished. Unhappily for our author and his family, the sedentary life, to which his constant labour subjected him, proved the bane of his health; for, early in the year 1777, an abscess, formed in his side, after a few days illness, put a period to his life on the 3d day of February, at his house in Gough Square, in the 38th year of his age. He left behind him a widow and five children, of the last of which she was delivered about a month after his death. His stature was below the middle size. His complexion





M. Jean Kemble.

plexion was fair, and his constitution rather inclined to corpulency; but he was remarkably cheerful, and a most pleasing and facetious companion. Though very fond of talking where he found his conversation agreeable, he was so well bred, as to listen to others with the most becoming attention. Having, according to his wish, been introduced to Samuel Johnson, after some time he got up to take his leave, saying, he would not leave him so soon, but feared his visit might be troublesome; when the Cynic observed, "Not in the least, Sir, for I have not so much as thought of you since you came in." His works were published for the benefit of his widow.

KELLY, (MICHAEL) composer and singer, is a native of Dublin, and was instructed in music by the son of the famous Arne. His father is master of the ceremonies at Dublin Castle, and this, his eldest son, having sung at the early age of eleven in several private concerts, with considerable applause, was sent to the college in Naples, and became a pupil of the celebrated Apprilli, with whom he went to Palermo, &c. He performed at Rome, Prague, and Berlin.—His first appearance on the London stage was at Drury Lane, in 1787, in the character of Lionel, where he soon established himself in the first line of vocal business. He has since visited Dublin, and almost every town of repute, with equal success, and now occasionally performs at Mr. Colman's theatre. He is likewise a superintendant at the Opera House, and has instructed several in music. The most distinguished of his pupils who have been hitherto introduced to the public, was Miss *Griffiths*, who, though scarcely 15, made her appearance at the Haymarket Theatre (1798) in *Polly*, (*Beggar's Opera*) with universal applause. Her voice, though not powerful, was sweet and flexible, and her recitation and deportment were equal to a veteran's. During the season, she performed several other characters with equal approbation.—On the death of Mr. Storace, Mr. Kelly undertook musical composition, and in this department assisted

"Blue Beard," "The Castle Spectre," "Feudal Times," "Pizarro," "Of Age to-morrow," &c. But his claim to the title of *composer* has been disputed by the critics, and indeed by some who have pretended to criticize without any knowledge of the science of music. If, however, those who only *translate* and *alter* plays may assume the name of *authors*, certainly *compilers* have an equal right to the title of *composers*: and, indeed, our best composers (*Storace* particularly) have occasionally *borrowed*; for, in furnishing operas with music, plagiarism of this kind has been long tolerated, probably as music, thus provided, is generally better than what could be *made*. Much taste and judgment are also required in compilation, and in these qualifications Mr. Kelly is by no means deficient. His brother is on the stage, and has performed at Dublin, &c. with some success; but his sister, Mrs. *Trevor*, made an unsuccessful attempt at Covent Garden Theatre in the season of 1800.

KEMBLE, (ROGER) formerly manager of a country company: he married Miss *Ward*, whose father was likewise a manager in and about Wales. Mr. Kemble's company performed in Lancashire and the adjacent counties. At the advanced age of seventy, he appeared the first time in London, at the Theatre Royal, Haymarket, in the character of the "Miller of Mansfield," for the benefit of his daughter-in-law, Mrs. Stephen Kemble, August 26, 1788. He never intended any of his children for the stage. His daughters are all married. The eldest now Mrs. *Siddons*; Miss E. Kemble, now Mrs. *Whitlock*, (see *Siddons* and *Whitlock*) and Miss F. Kemble, now Mrs. *Twiss*.

KEMBLE, (JOHN PHILIP) actor, eldest son of the preceding, and now one of the proprietors of the Theatre Royal, Drury Lane, was born, it is supposed, in the year 1757, at Prescott, in Lancashire. He was placed at a school in Staffordshire, called Sedgeley Park, and was sent about the year 1770 to the University of Douay, where he became master of the Greek, Latin, and French languages.

guages. His attention to his studies procured him several premiums.--- On his return to England, he discovered an inclination for the stage, notwithstanding it was his father's intention that he should have devoted his life to religious study. He made his first appearance on any stage at Wolverhampton, (1776) in the character of Theodosius, (*The Force of Love*) with so much success, that he pursued his theatric fame at Leicester, Manchester, Liverpool, and York.--- He then joined Mr. Daly's company in Smock Alley, Dublin, where he made his first appearance in *Hamlet*, and was particularly noticed in his scene with the players. In the "Count of Narbonne," he acquired much fame, though it was the author's opinion, when applied to, that it was impossible for Mr. Daly to get it up, but he afterwards acknowledged, that the Count was better performed than it was in London by Mr. Farren.--- The other chief characters were--- Austin, Mr. Digges; Theodore, Mr. Daly; Countess, Mrs. Melmoth; and Adelaide, Miss Francis, (Mrs. Jordan).--- In comedy, Mr. Kemble was never successful: he performed Sir George Touchwood when Mrs. Cowley's "Belle's Stratagem" was first represented in Dublin, but he discovered more *spirit* behind the scenes than on the stage, for one evening after the second act, the manager, who played Doricourt, told him, he must exert himself more, and desired he would take example after him.--- Such imperious conduct offended Mr. Kemble, who immediately changed his dress, and said he might get some one else to finish the part; nor did he resume the character till the manager begged his pardon. Though not so happy in comedy, he was remarkable for risibility, and (at this time especially) the most trifling incident would spoil his serious countenance in tragedy. During his first performance in Dublin of Mark Anthony, (*All for Love*) he happened to look up, and perceiving a pedantic old figure, who was leaning over the upper box, with a *listening trumpet* to his ear, he began to smother a

tation, it having been in the most pathetic scene of the play, where he was surrounded by his wife and children, (Octavia, Mrs. Incubald) but no longer able to contain himself, to the great astonishment of the audience, his laugh became loud and immoderate, and it was some time before he was able to finish the character. In 1784 he made his first appearance in London at Drury Lane, in *Hamlet*, and was received with much applause. His conception was allowed to be great, and his execution adequate to his judgment. On the secession of Mr. King, in 1788, he was appointed stage manager, which situation he resigned in 1796, but which he has since resumed, and has also a share in the property. He has endeavoured, during his management, to correct the present vitiated taste, by the revival of many excellent old pieces, in several of which he has made judicious alterations. In 1786, he produced a farce, called "The Projects;" in 1788, another called "The Pannel," taken from the comedy of "It's well it's no worse;" and in 1789, "The Farm House," taken from the "Custom of the Manor." He altered Mrs. Behn's comedy of "The Rover," and called it "Love in many Masks," 1790; and he translated from the French a musical romance, called "Lodoiska," which was acted with great applause 1794, and continues still to be a favourite piece. As an actor, Mr. Kemble ranks high in the theatre: he has been the entire support of many new pieces, particularly "Julia; or, the Italian Lover;" "The Wheel of Fortune;" "The Stranger," "Pizarro," &c. and to him several old pieces are indebted for preservation." In some of these he boasts of as much excellence as his predecessors, and though in others inferior, (for he is not a *Garriek* in Richard, a *Macclin* in Shylock, a *Barry* in Othello, or a *Mossop* in Zanga) his merit is sufficient to afford satisfaction. It has been indeed remarked, that there is more *art* than nature in his performance; but let it be observed, that our best actors have always found *stage-trick* a necessary practice;

practice; and Mr. Kemble's *methodical* powers are so peculiar to himself, that every imitator (for there have been some who have endeavoured to copy his manners) has been ridiculous in the attempt. In short, we have no reason to complain of this gentleman's want of judgment, or ability to keep pace with that judgment, but when he deviates from a line of business in which at present he is unrivalled. He is possessed of the best dramatic library in the kingdom.

KEMBLE, (Mrs.) formerly actress, and wife of the preceding, maiden name *Hopkins*. Her mother was on the stage, (see *Hopkins*) and her father a prompter for several seasons. Her sister was likewise a favourite actress, who having retired, in consequence of marriage, from the stage, this, the younger sister, became the representative of her characters, and consequently rose more in public favour. She then married Mr. Breton, who died in 1786, and in 1787 she became the wife of Mr. Kemble, and retired from the stage in 1796.

KEMBLE, (STEPHEN) manager at Edinburgh, and actor, son of Mr. Roger Kemble, was put apprentice to an apothecary, but stimulated by the example of his brother and sisters, then on the stage, sought for theatrical glory in an itinerant company.--- He was then engaged at the little theatre, Capel Street, Dublin, where he made his first appearance in *Shylock*. Mr. Harris wishing to anticipate the designs of his rival managers of Drury Lane, who had made overtures to Mr. John Kemble, dispatched a secret messenger to Dublin, who having mistaken the brothers, engaged Stephen for the Theatre Royal, Covent Garden, where he made his *debut* in *Othello*, (1783).--- He became afterwards a member of the Haymarket company, where he performed some characters, *Sir Christopher Curry*, (*Inkle and Yarico*) &c. with applause; but in consequence of becoming manager at Edinburgh, he relinquished this engagement. Here he was opposed by Mrs. Esten, who laid claim to the theatrical management of Edinburgh. At this

time she was parted from Mr. Esten who, having been much involved, signed articles of separation from his wife in 1789, to which he was induced by his mother-in-law, who, on that condition, furnished him with the means of escaping from his creditors.---This lady having found a protector in the Duke of Hamilton, Mr. Esten on his return brought an action against his Grace for criminal intercourse with his wife, but was *non-suited*. Through the interest of his Grace and other friends, she endeavoured to supplant Mr. Kemble, but finding him too powerfully supported, particularly by the Duke and Duchess of Northumberland, she relinquished her pretensions for a valuable consideration, and Mr. Kemble obtained the management.

KEMBLE, (ELIZA, Mrs.) actress, wife of the preceding, maiden name *Satchell*, was born in London, where her father was musical instrument maker to his Royal Highness the Prince of Wales. Having imbibed an early inclination for the stage, which her friends perceiving it was impossible to subdue, she was accordingly instructed in music, and made her first appearance on the stage at Covent Garden, 1780, in *Polly*, (*Beggar's Opera*) which she repeated several nights with distinguished applause. She then performed several characters in tragedy, particularly *Adelaide*, (*Count of Narbonne*) with considerable success.--- In short, she became a most valuable acquisition to the theatre in tragedy, comedy, and opera. On Mr. Stephen Kemble's first appearance in *Othello*, she performed *Desdemona*; a mutual attachment took place, and, with consent of their relations, they were married. In consequence of Mr. Kemble's being discharged, she left Covent Garden, and was engaged with her husband at the Haymarket Theatre, where his first appearance was in 1786, in *Ophelia*. Here she performed ten summer seasons, and relinquished her engagement in consequence of her husband becoming the manager of the Edinburgh Theatre, &c. where she is justly admired as the heroine. Since her departure from

from the London boards, it may indeed be said, *our Lulu* has parted with *his Farico*. While on a visit to her sister-in-law, Mrs. Siddons, she appeared for one night at Drury Lane Theatre, 1801, in her favourite characters of Ophelia and Cowslip, (Agreeable Surprise).

KEMBLE, (CHARLES) actor, and youngest son of Mr. R. Kemble. He made his first appearance in London on the opening of the new theatre in Drury Lane, 1793, in the characters of Malcolm (Macbeth) and Papilion, (Liar.) He soon after obtained an engagement at Colman's theatre, where he performed characters of more importance. He has translated a play from the French, called "The Point of Honour," which was acted with some applause at the Haymarket, 1800; and another, with the assistance of Miss De Camp, called "Deaf and Dumb," acted at Drury Lane, 1801.

KENNEDY, (Mr.) actor, had been near fifty years upon the stage, and, if not of an eminent, had supported at least the character of an useful actor, and an honest man. His being well studied in a variety of characters, procured him engagements in London, Dublin, and Edinburgh; but this truly unfortunate man, in resolutely rushing through the flames to save his wife (who was lost in a fire which happened in King Street, Covent Garden) was so much burnt in the face, that it did him considerable injury in his profession; this misfortune was followed by a paralytic stroke. From that time he by degrees fell into distressed circumstances, which were in part relieved by the liberality of his friend, the late Mr. Henderson. On this gentleman's death, the situation of poor Kennedy, who was a man of spirit and strict integrity, became insupportable; and he made his last exit with a razor, in the 56th year of his age, (July, 1786.)

KENNEDY, (Mrs.) actress, and was considered eminent in the vocal line at both Covent Garden and the Haymarket Theatres. Being possessed of a powerful voice, she frequently appeared in male characters, and was the original representative of

Patrick, in the "Poor Soldier," 1783. She introduced to the public on two of her benefit nights, her niece, Miss Reynolds, who afterwards performed Arbaces, in "Artaxerxes," at Covent Garden, 1788. About this period Mrs. Kennedy died.

KENRICK, (WILLIAM) dramatist, was the son of a citizen in London, and was brought up to a mechanical business, having, as it is said, been very often illiberally reproached by his adversaries for having served an apprenticeship to a brass-rule maker. Whatever was his original destination, he seems early to have abandoned it, and to have devoted his talents to the cultivation of letters, by which he supported himself during the rest of his life, which might be said to have passed in a state of warfare, as he was seldom without an enemy to attack or to defend himself from. He was for some time student at Leyden, where he acquired the title of J. U. D. Not long after his return to England, he figured away as a poet in an avowed defence of infidelity, written whilst under confinement for debt, and with a declaration "that he was much less ambitious of the character of a poet than of a philosopher." From this period he became a writer by profession, and the *Proteus* shapes under which he appeared, would, however entertaining, be a fruitless attempt to trace. --He was for a considerable time a writer for the "Monthly Review," but quarrelling with his principal, began a "New Review" of his own. --He was the original editor of "The Morning Chronicle," whence, being ousted for neglect, he also set up a new one in opposition. He made himself likewise conspicuous in politics, and quarrelled with his friends. He was at one time on terms of the strictest intimacy with Mr. Garrick, but took occasion afterwards to attack his honour, and endeavoured to sully the reputation of a man, with whom he had constantly been, by an infamous, *unnamed* publication, the title of which we shall not call to recollection, as the contemptible *thing* was justly despised, and has long since perished in oblivion. He was

was author of several works, original and translated, and of the following dramatic pieces: "Fun," paroditragi-comical satire, 1752; "Falstaff's Wedding," comedy, acted at Drury Lane for Mr. Love's benefit, April 12, 1766; "The Widowed Wife," comedy, acted at Drury Lane, 1768; "The Duellist," do. acted at Covent Garden, 1773; "The Lady of the Manor," comic opera, acted at Covent Garden, 1778; and "The Spendthrift; or, a Christmas Gambol," farce, acted at Covent Garden, 1778. He died June 9, 1779.

KEYS, (SIMON) actor, for several seasons, but afterwards retired from the stage, and lived at Ringwood, in Hampshire. His daughters became (and with success) candidates for public favour. See *Lee*, (Mrs.) and *Mills*, (Mrs.) His wife was on the stage.

KING, (THOMAS) dramatist and actor, was, according to the *Biographia Dramatica*, born in London in August, 1730; but by the majority of his biographers, is said to be the son of a gentleman in the northern part of the kingdom, who, after giving him a good education, placed him with an attorney. To a disposition like Mr. King's, then volatile and thoughtless, the dry practice of the law was not likely to afford much gratification. He became enamoured of the stage, and forfeited the favour of his father by an elopement from the authority of his master; when, engaging in a strolling company, he experienced most of the miseries incident to that vagabond and desultory mode of life. This, however, could not have continued long, for, in October 19, 1748, he appeared at Drury Lane Theatre, in the character of Allworth, in the revived comedy of "A new Way to pay old Debts," which was, as the playbill of the day declared, his first appearance in any character. At Christmas, on the revival of "The Emperor of the Moon" at both houses, he had the part of Cinthio assigned him; but, from whatever cause it might have happened, the early essays of his theatrical life in London were not much noticed. He continued at Drury Lane two seasons, and being engaged at Bristol in the summer of

1749, was seen there by Mr. Whitehead and Mrs. Pritchard, who, conceiving a favourable opinion of him, the former procured for him the part of Valerius in "The Roman Father," and the latter was the means of his being put into the part of "George Barnwell." He had also a small character in the then new play of "Edward the Black Prince." Of the merits of his tragic efforts the memory is lost, and perhaps without any injury to his reputation. He himself, however, judged rightly of his own powers, which certainly were confined to comedy. In this walk he had then no chance of signalizing himself, all the characters to which he aspired being engrossed by Woodward, Yates, and Shuter, at this time engaged at Drury Lane. He therefore determined to seek another field to display his abilities in, and at the end of the season of 1749 quitted Drury Lane, and went to Ireland, where, and at Bath, he continued improving himself by practice, until he arrived at a degree of excellence, which made his return to Drury Lane easy to him a few years afterwards. In 1753 he had the direction of the theatre at Bath, and in 1757, when the formidable opposition to Mr. Sheridan in Dublin, by Barry and Woodward, commenced, Mr. King was of so much importance, and had become so great a favourite with the public, that each party was desirous of having his assistance. He was then engaged with Mr. Sheridan, who, in a splenetic moment, had refused to give some security, which had been required, for the due payment of the salaries, and by that means threw Mr. King into the arms of his opponents. This defection was one of the misfortunes which brought on the ruin of that theatre. At length the time arrived when Mr. King was to return to Drury Lane. In 1759 he was engaged by Mr. Garrick, and, October 2, appeared in the character of Tom, (Conscious Lovers). He afterwards performed Brass, (Confederacy); Sir Harry, (High Life below Stairs); Sir Amorous Vainwit, (Woman's a Riddle); Harlequin, (The Invasion); William, (The Way to Keep Him); and

and other characters, which established his reputation as one of the first comic performers of the times. In 1763, he produced a musical farce, called "Love at first Sight," in which he exhibited himself in a new light, that of a singer; and in 1766, by his performance of Lord Ogleby, (*The Clandestine Marriage*) reached the summit of his reputation. His exhibition of this character was totally different from that in which Mr. Garrick had conceived and intended to have represented it. On hearing Mr. King's rehearsal of it, however, he declared himself satisfied with it, and encouraged him to expect, what he afterwards received, the universal applause of every spectator. The tremulous, feigned voice which Mr. King adopted, has been said to be an imitation of a very respectable printer at Exeter. Before the end of the season which produced "*The Clandestine Marriage*," Mr. King had the misfortune, by a fall from his horse in May, to break his thigh, which, however, was set, and he was restored to the stage, after five months confinement, in November following. In the course of this summer he married Miss Baker, then an eminent dancer belonging to Drury Lane Theatre.--- In 1768, he produced another farce at Mr. Catherley's benefit, entitled "Wit's last Stake," and continued adding to his reputation by the number and variety of his performances, until the retirement of Mr. Garrick from the stage, in 1776. On that occasion, the *quondam* manager shewed his respect for Mr. King, by presenting him with his stage foil, which he received with a letter, in which he says--- "Accept a small token of our long and constant attachment to each other. I flatter myself that this sword, as it is a theatrical one, will not cut love between us, and that it will not be less valuable to you for having dangled at my side for some part of the last winter. Farewell! Remember me!"--- In the summer season of 1770 and 1771 he was partly proprietor and sole manager of the Bristol Theatre; but having sold his share the succeeding summer, (it is supposed to the late Mr. Dodd) he pur-

chased three-fourths of Sadler's Wells, which he extended and beautified, and conducted in such a manner, that it became a fashionable place of entertainment. In 1782, on being solicited to become deputy-manager at Drury Lane, he disposed of his interest in Sadler's Wells to Mr. Wroughton, and commenced manager of Old Drury, with a dramatic Ode, written and spoken by himself. In this situation he continued until 1788, when he resigned his situation in disgust, for reasons which he assigned to the public. Hereupon he went to Dublin and Edinburgh, at each of which places he met with great patronage, and returning to London, engaged for part of the season of 1789 at Covent Garden Theatre, where he produced a farce, taken from Vanbrugh's "Mistake," entitled "Lovers Quarrels." This piece, however, had been previously altered and reduced to a farce by others. He soon afterwards returned to his situation at Drury Lane, and in the summer of 1792 performed at the Haymarket, where he appeared, for the first time, in Sir John Falstaff, but it was the general opinion of the critics, that the attempt was no addition to his fame. In consequence of some altercation with the principal proprietor of Drury Lane, he suddenly declined his services, (1801) and advertised his intention of informing the public of the reasons of his withdrawing, but as the promised publication never appeared, and as he returned soon after to the theatre and took his benefit, it was naturally supposed the parties were reconciled.

KING, (Mr.) actor, belonged originally to the Circus, where he was instructed in dancing, riding, &c.--- He became afterwards an harlequin at the Wells, Royalty Theatre, &c. and at length his attention and industry procured him engagements at the Theatres Royal, Covent Garden and the Haymarket, at the latter of which he has commenced actor, (1801) and will probably be of service as such, if he can divest himself of that disgusting buffoonry which he has derived from pantomime practice. He has been lately married. There have been

been, and still are, several performers of this name.

KLANERT, (Mr.) actor, was bred to the law, which (and it is said, the offer of a very lucrative situation in that profession) he relinquished for the stage. Having played at Cheltenham, &c. he appeared at Covent Garden in Count Paris, (*Romeo and Juliet*) October 8, 1798, and afterwards at Colman's Theatre, but the characters he represents are of little or no importance.

KNAP, (HENRY) wrote "*The Exciseman*," farce, acted at Covent Garden, 1780, and "*Hunt the Slipper*," musical entertainment, acted at the Haymarket, 1784—neither of them printed. The author is a clergyman.

KNIGHT, (THOMAS) dramatist and actor, is a native of Dorsetshire, and the son of a respectable country gentleman in that county, who gave him a liberal education, as he was originally destined for the bar. Having been instructed in oratory by Mr. Macklin, he began to entertain a greater inclination for the drama than the law, and accordingly made his first theatrical attempt at York, where he performed five seasons with considerable applause. He then procured an engagement at Bath, and for eight seasons filled a respectable line of business there with so much reputation, that he received an invitation from the manager of Covent Garden, which he accepted, and made his first appearance in London (1796) in the characters of Jacob, (*Chapter of Accidents*) and Skirmish, (*Deserter*); and by his chaste representation of rustic characters and slipshod coxcombs, gradually became a favourite with the public. When Mr. Knight was about to leave town, he waited on his venerable tutor, Mr. Macklin, and politely thanked him for the great benefit he had received from his instructions; he lamented that it was not in his power to make a suitable return, and having only

pecuniary gratification to bestow, begged his acceptance of a testimony of his gratitude. "If I have served you (replied the veteran) I am well satisfied." Mr. Knight, however, persisting in his benevolent intention, Macklin, like old *Lear*, felt what he *once* had been, and pushed him out of the door. In 1797, Mr. Knight made a farce of the play of "*The Committee*," which he called "*The Honest Thieves*," and which was acted with so much success for Mr. Johnstone's benefit, that it is now an established piece. In 1799, he produced a musical entertainment, called "*The Turnpike Gate*," which was well received; also "*Tag in Tribulation*," an interlude, acted for his own benefit, 1799; and "*What would the Man be at?*" prelude, do. 1801.—He was one of the eight performers who complained of the managers new regulations. See *Holman*.

KNIGHT, (Mrs.) actress, wife of the preceding, maiden name *Farren*, and younger sister of the present Lady Derby. She was a favourite on the Bath stage, and having been engaged at Covent Garden with her husband, (to whom she was married about the year 1788) made her first appearance on London boards the same night in Bridget, (*Chapter of Accidents*) which she performed with considerable applause. That she had not, however, a fair opportunity of exerting her abilities, is evident from the following card, which appeared in a diurnal print:—"Monsieur presents his compliments to the managers of Covent Garden Theatre, and would gladly be informed whether Mr. and Mrs. Knight are laid upon the shelf, because they indiscreetly discovered, on their first appearance, those comic powers, which, to say truth, are not, now a days, often exhibited on either stage."—This lady having shortly after relinquished her engagement at Covent Garden, returned to the Bath Theatre, and was received with a hearty welcome.

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LACEY, (WILLOUGHBY) formerly one of the proprietors of Drury Lane Theatre. His father having been joint purchaser with Mr. Garrick, died January 3, 1774, and left his property to this his son, who continued to carry on the business of the stage in great harmony with his father's old friend and partner, Mr. Garrick. Garrick having retired from the stage, 1776, his share was purchased by Messrs. Sheridan, Linley, and Dr. Ford, and these partners soon after came into possession of Mr. Lacey's share. This gentleman has been for many years much embarrassed, and has generally an annual benefit at the theatre, when he performs a principal character himself. He lost his wife January 11, 1788, and the year following was married to Miss Jackson. His son has attempted the stage, and played Hamlet at the Theatre Royal, Covent Garden, for a benefit, 1801.

LAMASH, (PHILIP) actor, was instructed by Mr. Garrick, who brought him forward at Drury Lane. He was taught fencing, &c. by his father, who was French tutor to the Duke of Gloucester's children. He was a favourite at Edinburgh, &c. and, in 1787, was re-engaged at Drury Lane as a substitute for Mr. Dodd.--- He afterwards supported the characters of Frenchmen, Fops, &c. in Dublin, where he died, 1800.

LANGFORD, (ABRAHAM) was author of "The Judgment of Paris," entertainment, 1730; and "The Lover his own Rival," ballad opera, acted at Goodman's Fields, 1736.--- He was a celebrated auctioneer, having succeeded the great Mr. Cock in that profession. As a dramatic writer, he met with little success. He died Sept. 18, 1774.

LASCELLES, (Miss) actress, made her first appearance at the Theatre Royal, Covent Garden, in Lady Eleanor Irwin, (Every one has his Fault) June 3, 1800, and the succeeding season appeared again (but only one

night) in Clarinda, (Suspicious Husband) October 24.

LEDGER, (Mr.) actor at the Theatres Royal, Covent Garden and the Haymarket, but is more employed off than on the stage, being the managers' and performers' ready messenger on all theatrical business, and, to his credit, it must here be added, that his integrity and diligence have insured him the esteem and confidence of both proprietors and actors, by the latter of whom he is generally called "*Honest Ledger*." In general, he represents *himself* on the stage, being frequently a messenger or trusty servant.

LEAK, (Miss) singer, was born at Beckam, in Norfolk, where her father followed the occupation of farming.---Having lost her parents when very young, she was brought up under the care of an uncle and aunt. She was first instructed in music by Mr. Sharp, of Norwich, and in 1792 came to London, and was articulated to Dr. Arnold. Her first public essay was in a concert at Freemason's Hall, and her success, though only fourteen years of age, induced the Doctor to bring his pupil forward the succeeding season at the Haymarket Theatre, in the character of Rosetta (Love in a Village) when she met with unbounded applause. Having repeated this, she performed other characters with equal approbation, and the winter following assisted the oratories at the opening of the new Drury Lane Theatre, where she was immediately engaged for three years, and supported several of Signora Storace's characters with much credit. She also played three seasons more at Mr. Colman's summer theatre, and afterwards performed at Birmingham, Liverpool, Manchester, &c. with universal approbation.

LEDIARD, (THOMAS) author of an opera called "*Britannia*," acted at the Haymarket, 1732, was in one part of his life secretary to his Majesty's Envoy Extraordinary in Hamburg,

burgh, and many years director of the Opera House in that city. After his return to England, he was appointed a Justice of Peace for the liberty of Westminster and county of Middlesex, in which station he became a useful and active magistrate. He died in December, 1759.

LEE, (JOHN) actor, belonged to Drury Lane in Mr Garrick's time, which, on account of some disagreement, he left, and went to Edinburgh, where he became a competitor with Mr. Ross for the management of the theatre there; but his rival having procured the patent, he returned, and joined Mr. Barry at the Opera House in the Haymarket, which that gentlemen on an emergency had hired for a certain number of nights, during the summer of 1766. He opened it with the tragedy of "Othello," which had not been played for some time, as Barry had been long absent from Covent Garden, and Garrick thought proper to decline the character. Lee performed Jago, in which he was very respectable. This actor was not without considerable pretensions, but they were more than allayed by his vanity. He had a good person, a good voice, and a more than ordinary knowledge in his profession, which he sometimes shewed without exaggeration; but he wanted to be placed in the chair of Garrick, and, in attempting to reach this, he often deranged his natural abilities. He was for ever, as Foote said, "doing the honours of his face;" he affected uncommon long pauses, and frequently took such out-of-the-way pains with *emphasis* and *articulation*, that the natural actor seldom appeared. In this coxcombry he was supported by many of his bottle companions, as well as those disappointed critics who were glad of an engine against Garrick; but the consequence of this temper was, he was banished from almost every theatre but that of Bath, of which he was acting manager, and where, between lecturing and acting, he continued till he died.--- His death was caused by an inflammation in the bowels. He left behind him one son and four daughters. He altered "Macbeth" for the Edin-

burgh stage; also Wicherley's "Country Wife," and "Vanburgh's Relapse," which he called "The Man of Quality." Both these comedies being, from peculiar circumstances, rendered unpalatable to the then taste of the times, were curtailed by Mr. Lee, and modelled into the shape of after-pieces, and in that size were well received at the two theatres of Drury Lane and Covent Garden. These alterations, however, are denominated *murders* in the *Biographia Dramatica*.

LEE, (Miss) dramatist, eldest daughter of the preceding, lost her mother when young, and lived with her father at Bath, where, soon after his death, she opened a school with her sisters, called "Belvidere House," which they still continue with credit and advantage to both themselves and pupils. Miss Lee having produced her comedy of "The Chapter of Accidents," sent it to Mr. Harris, who, not willing to reject the piece, on account of her theatrical parentage, and yet not inclined to bring it out, returned it, with his opinion her *comedy* would make a better *opera*.--- She accordingly, from necessity, not inclination, converted it into a musical piece, and sent it to the same manager, but, displeased with his further evasions, (for Mr. Harris, it seems, had another piece in his hands by the late Mr. Macklin, which contained a similar character) she withdrew her play, and submitted it, anonymously, to the late Mr. Colman, the then manager of the Haymarket Theatre. This gentleman approved of the piece, but remarked, that her *opera* would make a better *comedy*.--- Miss Lee soon restored it to its former state, and it was immediately got up with great care and attention, (August 5, 1780) and acted with considerable advantage to the theatre, but more credit than profit to the writer. She soon added to her literary fame by the elegant novel of "The Recess," and other similar works. In 1796, she produced a tragedy, called "Almeyda, Queen of Grenada," which met with applause. Her sister, Harriot Lee, also wrote a comedy, entitled, "New Peerage";

or, *Our Eyes may deceive us*," acted at Drury Lane, 1787, with some success.

LEF. (Mr.) actor and manager of the Salisbury Theatre with Mr. Thetford. He belonged to Covent Garden in 1795. He produced a farce, called "*Throw Physic to the Dogs*," at the Haymarket Theatre, 1798, which, though unsuccessful, has furnished the popular piece of the "*Review* ; or, *Wags at Windsor*," with the best character that is in it. He is also the author of several fugitive pieces of poetry.

LEE, (Mrs.) actress, wife of the preceding, maiden name *Keys*, and sister to the present Mrs. Mills, made her first appearance on the stage at Salisbury, and became the wife of the manager in 1793. The applause which she met with at several provincial theatres procured her an engagement at Covent Garden, where she supported the characters of *ramps*, &c. with considerable success. It was said that she imitated Mrs. Jordan, but she had never seen that lady perform till some time after her arrival in London. She was an excellent *breeches* figure, but death deprived the public of her abilities before they had scarcely witnessed them.

LEE LEWIS, (Mr.) actor, was a favourite comedian at Covent Garden about 30 years ago. He occasionally delivered Steven's celebrated "*Lecture on Heads*," altered and improved by Pilon, in London, and all the reputable towns, with considerable applause. He assisted Palmer at the Royalty Theatre, and on the failing of that unprofitable scheme, went abroad with his family, but was still unsuccessful in his speculations. On his return, he performed at the provincial theatres, and in Dublin, (1792-3) where he was a favourite in low comedy. He is remarkable for his repartees, but certain it is, many jests have been made for him, which he never made himself. While at the Royalty Theatre he recited the famous ballad of "*Johnny Gilpin*," but not having created that merriment among his audience which he expected, he came off the stage disgusted with

Gilpin, declaring he would give his *Lecture on Heads* the next night instead of it. A friend observed to him, that if he had worn a comical citizen's wig, and thrown it off, when he was describing Gilpin's fall from his horse, he would have made all the people laugh.—"My dear Sir," (replied Lee Lewis) it is not *wigs* the people want now-a-days—but *heads*."

LEIGH, (JOHN) actor, in the beginning of the century, and author of "*Kensington Gardens* ; or, the *Pre-tenders*," comedy, acted as Lincoln's Inn Fields, 1790 ; and "*Hobb's Weddings*," farce, about 1722, was a native of Ireland, and made his first theatrical essay on the stage in Dublin. From thence he came over to London, where, from his having the advantage of a good figure, he was engaged by Mr. Rich in a company, with which he opened the theatre in Lincoln's Inn Fields, in 1714 ; but though he continued on the stage for twelve years after, he made no considerable advance towards theatrical excellence. He died in 1726, aged 37. There was another *Leigh*, an actor of superior abilities, who was a contemporary with Underhill, Betterton, &c.

LENOX, (Mrs. CHARLOTTE) maiden name *Ramsay*, produced a dramatic pastoral, called "*Phlander*," 1757, and a comedy called "*The Sister*," acted only one night at Covent Garden, 1769. She altered Chapman's play of "*Eastward Hoe*," as performed at Drury Lane under the title of "*Old City Manners*," 1775. She was born at New York, and was the daughter of a North American gentleman. Her husband belonged to a public office. She has written several admired novels, and has contributed more to the advantage of the circulating libraries than the stage.

LEONI, (Mr.) singer, and a Jew, but was permitted by the synagogue to attempt the stage. His first appearance was at Covent Garden (1775) in *Artaxerxes*, (*Artaxerxes*).—He brought a good house, (as it was then deemed) the receipts being 250l. but, though his success was great, on the

the second night of his appearance there were 50*l.* less. He joined Giordani in the management of an English Opera House in Dublin; but tho' they met with considerable encouragement, the partners became bankrupts, owing, probably, to several imprudent engagements they had made. He was also one of the several performers who was engaged by the late Mr. Palmer for the Royalty Theatre, where he brought out a pupil whose name was *Braham*, properly *Abraham*, being also a Jew, but the name, it seems, was contracted, in order that it might have a Christian-like appearance in the play bills. This young gentleman made his appearance at Drury Lane in the new opera of "*Mahmoud*," 1796, with great applause, and afterwards accompanied Signora Storace to several theatres, where they performed together, which gave birth to some pieces of low wit in the newspapers. Mr. Leoni has for some time retired from the stage. As a singer, he was much admired in London and Dublin.

LEWIS, (WM. T.) actor, was born at Ormskirk, in Lancashire, in the year 1748. His grandfather was a clergyman, rector of Trillick, in Carmarthenshire, and second son of Erasmus Lewis, Esq. (private secretary to Mr. Harley, minister to Queen Anne) the confidential friend of Pope and Swift, whose name appears so often in their correspondence. His father, Mr. William Lewis, served his time to a linen-draper on Tower Hill, but quitted business for the stage. He performed in Dublin at the same time with Mr. Garrick, under the direction of the then manager, Mr. Sheridan. In 1749, young Lewis was carried to Ireland, and educated at a grammar school at Armagh, kept by Mr. Heaphy, whose son lost a leg in the service of the East India company, and in consequence thereof obtained a considerable post in the India House. ---Mr. Lewis went on the stage very young, and early distinguished himself at Edinburgh, under the management of Mr. Digges. In the year 1771 he was at Dublin, and by his performance of Belcour, (*The West Indian*) drew the town to the little

theatre, Capel Street, where he was engaged, in opposition to Mr. Mossop, who attempted the same part at the rival theatre, Crow Street. In the gay scenes, Lewis was superior, but Mossop had the advantage in the impassioned ones: it was, however, one of Mossop's worst characters.--- Happily for Lewis, Macklin was in Dublin when he was performing, who, on his return to England, made so favourable a report of him to Mr. Colman, then manager of Covent Garden, that he immediately sent for him. His first appearance was October 13, 1773, in his favourite character of Belcour; in which he fully answered the expectation of his employer, who the same season allotted him a principal part in his then new comedy of "*The Man of Business*." From this time he has been gradually rising in the estimation of the public, succeeding first by the indisposition, and afterwards the deaths of Mr. Barry and Mr. Woodward to their principal characters, which he performed from the year 1776 to 1782, when he became deputy manager of Covent Garden Theatre; and one of his first acts shewed his good sense, in quitting the buskin for the sock, in which latter his superiority was very apparent. This gentleman has had several children; his eldest son went out to India with recommendations equal to any ever sent from this country, and which, to the credit of father and son, were both voluntarily offered and given: he has also a son on the stage, who has acquired much reputation at Hull, &c. Few who officiate as acting managers can escape the ill will of either authors or performers; the former, however, Mr. Lewis makes his friends, for he is in general the chief support of modern comedies, but the complaints of the latter he is sometimes obliged to bear. Should he think proper to dismiss any useless lumber, *jealousy* is immediately the whisper; and if, on the discovery of merit, he should give it due encouragement, then the murmurers alter their tone, and mutter *partiality*: of course, the reports of a green room should meet with little attention.

tion. As an actor, Mr. Lewis is at present unequalled in sprightly comedy, but criticism must acknowledge there is a great sameness in his performance. Though full of life and spirit, he is *Vapid* in all; and, however versatile his abilities might formerly have been, when he played both in tragedy and comedy, he is at present so deficient in the art of discrimination, that it would be difficult for his judges to point out the difference between his *Belcour* and *Ranger*; however, justice must freely own, that in characters of the latter description, Mr. Lewis is, notwithstanding the advances of age, the first performer now on the stage. His *Mercutio* and *Copper Captain* are unrivalled.

LEWIS, (Mrs.) actress, wife of the preceding, maiden name *Leason*, was the daughter of a printer in St. John's Square, and having been instructed by Mr. Macklin, made her first theatrical essay in Dublin, at the theatre where Mr. W. T. Lewis was then performing. A mutual attachment led the way to matrimony, and when her husband was engaged at Covent Garden, she also became a member of the company.

LEWIS, (MATTHEW GREGORY) dramatist, was born about the year 1733, is son of the deputy secretary at war, and member of parliament for the borough of Hindon. In 1797, he produced his musical drama of "The Castle Spectre" at Drury Lane.--- This piece met with extraordinary success. During the rehearsals, the second appearance of the Spectre was objected to, but the author insisted that the piece should conclude as he had written it; and though it was allowed by the audience, impartial criticism must acknowledge, that it is a shameful violation of dramatic order, and is justly omitted at several provincial theatres. This play Mr. Lewis has published, with notes by himself. In 1799, he produced a farce, acted for a benefit, called "The Twins; or, Is it he or his brother?" also a comedy, for a benefit, called "The East Indian," which was repeated for the house, but the author was displeased that the proprietors

should afterwards lay aside a piece which brought but little money, for the play of "Pizarro," which always brought crowded houses. In 1801, he produced a musical romance, called "Adelmorn the Outlaw," which was not well received, and he was obliged to omit much of the *marvellous* and *supernatural*, in which this writer seems so much to delight. Mr. Lewis has been accused of borrowing some parts of "The Castle Spectre," (see *Eyre*) and the writer of this has reason to think that a MS. play, which had been in the hands of his composer, furnished him with an idea for "Adelmorn." This, however, may not be the case; but if it was, he has profited so little by it, that the author of the MS. has little to complain of. He has translated some plays from the German, and written several admired poems, romances, &c.

LILLO, (GEORGE) dramatist, was the son of a Dutch jeweller, who married an English woman. He was born somewhere near Moorfields, in the year 1693, and brought up to his father's business, having been his partner in the same trade several years. He was a dissenter, but not of that sour cast which distinguishes some of the sectaries; and so far from being poor, as Mr. Hammond asserted he was, in his prologue to *Elmerrick*, he died in very easy circumstances, and rather in affluence than want; for he bequeathed several legacies, and left the bulk of his fortune to Mr. John Underwood, his nephew, in which was included an estate of 60*l.* per annum. This story of Lillo's distressed fortune, which has been believed by some, may perhaps owe its origin to the following particularity in our author's conduct.--- Towards the latter part of his life, Mr. Lillo, whether from judgment or humour, determined to put the sincerity of his friends, who professed a very high regard for him, to a trial.--- In order to carry on this design, he put in practice an odd kind of stratagem: he asked one of his intimate acquaintance to lend him a considerable sum of money, and for this he declared that he would give no bond,
nor

nor any other security, except a note of his hand; the person to whom he applied, not liking the terms, civilly refused him. Soon after, Lillo met his nephew, Mr. Underwood, with whom he had been at variance for some time; he put the same question to him, desiring him to lend him money upon the same terms.--- His nephew, either from a sagacious apprehension of his uncle's real intention, or from generosity of spirit, immediately offered to comply with his request. Lillo was so well pleased with this ready compliance of Mr. Underwood, that he immediately declared he was fully satisfied with the love and regard that his nephew bore him; he was convinced that his friendship was entirely disinterested, and assured him that he should reap the benefit such generous behaviour deserved. In consequence of this promise, he bequeathed him the bulk of his fortune. His dramatic works were "Sylvia; or, the Country Burial," acted 1730; "George Barnwell," 1731; "The Christian Hero;" 1735; "The Fatal Curiosity," 1736; "Marina," 1731; "Elmerick," 1739, in which year the author died, September 3. In his person he was lusty, but not tall; of a pleasing aspect, though unhappily deprived of the sight of one eye.

LINLEY, (THOMAS) composer, had a share in the Theatre Royal, Drury Lane, in conjunction with Mr. Sheridan and Dr. Ford, the former of whom became his son-in-law. He composed the music of several operas, and was reckoned eminent in his profession. In the course of a few months, several of his family died, particularly Mrs. Sheridan, who was universally esteemed, and these misfortunes probably hurried the old gentleman to his grave. His son, *William Linley*, has also composed and written for Drury Lane Theatre, viz. "The Honey Moon," comic opera, acted at Drury Lane, 1797; and "The Pavilion," musical entertainment, do. 1793, afterwards altered and called "The Ring; or, Love me for myself." As a composer, he possesses much of his father's taste and melody, but as a dramatist he has been very unsuccessful.

LINTON, (Mr.) singer, belonged to the Theatres Covent Garden and Haymarket, and was useful in chorusses. He died lately.

LITCHFIELD, (Mrs.) actress, maiden name *Sylvester*, made her first public essay at Freemason's Hall for the benefit of Mr. Bellamy, who had been proprietor and editor of "The General Magazine," and was at this time in distressed circumstances. He was the author of a prelude called "The Friends; or, Benevolent Planters," which was performed for a benefit at the Haymarket.---He died suddenly, Sept. 1800. The task which Mrs. Litchfield generously undertook on this occasion was *reading select pieces*, and herein she discovered so much judgment, both in the correctness of her pronunciation and propriety of delivery, that by the advice of her friends she attempted the stage. Having practised, with considerable encouragement, at Richmond, she procured, on the secession of Miss Wallis, an engagement at Covent Garden, where she made her first appearance in Marianne, (Dramatist) 1796, and on the death of Mrs. Fawcett undertook the character of Emilia, (Othello) &c. and has been gradually rising in public favour. She has been engaged this summer (1801) at the Haymarket, where she has performed Julia, (Surrender of Calais) and it must be acknowledged that the animation of her performance makes ample compensation for the disadvantage of figure. Her husband is well known in the literary world. He has assisted the stage with occasional addresses, prologues, &c.--- His various contributions to several periodical works, sufficiently declare him to be the scholar, gentleman, and critic.

LLOYD, (ROBERT) author of "The Tears and Triumphs of Parnassus," ode, recited at Drury Lane, 1760, (4to.); "Arcadia; or, the Shepherd's Wedding," dramatic pastoral, acted at Drury Lane, 1761; "The Capricious Lovers," comic opera, do. 1764, &c. was the son of the Rev. Dr. Lloyd, second master of Westminster school, by whom he was so early initiated in the classics, that his fertile genius

genius soon became pregnant with the stores of Greek and Roman literature. Thus qualified, he repaired, at a proper age, from Westminster to Oxford, where he pursued his studies, and made such an occasional display of his genius, as to reflect no little on his tutorage, if not some honour on the University, which, in due time, conferred on him the degree of Master of Arts. From Oxford he returned to Westminster school, where, for some time, he assisted his father as an usher. With this situation, the duties of which he was particularly well qualified to discharge, he appears, nevertheless, to have been highly dissatisfied, and it is more than probable, that this impatience of restraint and disgust at scholastic confinement was heightened by his intimacy with those excentric geniuses, Messrs. Churchill and Thornton, whose congenial talents and disposition might serve to encourage each other in the pursuit of such youthful amusements as insensibly betrayed them into a liberality of life and conversation, which the prudential part of the world, perhaps, too severely condemned. The first performance which established Mr. Lloyd's reputation as a poet, and of course rendered him respectable in the literary world, was the "Actor," addressed to his then intimate and liberal friend Mr. Thornton. It is supposed, that the reputation he acquired by this poem first stimulated his friend Churchill to enter the lists of poetical fame, and write his celebrated "Rosciad."—The superior popularity of this piece gave our author at first some little disgust; but on the farther exertion of Mr. Churchill's abilities, the superiority in force of numbers, and power of imagery, appearing so greatly on the side of his friend, Mr. Lloyd, with the modesty becoming real genius, and the complacency of a disposition untainted by envy, joined the rest of his admirers in the unlimited applause bestowed on that eminent poet. Having resigned the ushership of Westminster School, Lloyd became an author by profession; and, notwithstanding his decided merit, experienced most of the vicissitudes of

fortune to which gentlemen of that precarious profession are liable. It is so natural a transition for a man of wit to become a man of the town, and for the expences necessary to support the latter character to exceed the income of the former, that it is no wonder Lloyd was induced to engage in publications that promised to produce profit rather than praise.—Among these was the St. James's Magazine. This work not meeting with that success which might be reasonably expected, he found himself unable to discharge some obligations of a pecuniary nature, which he had imprudently laid himself under on the flattering prospect of such success.—He was, of course, confined within the walls of the Fleet; even Mr. Thornton, though his bosom friend from their infancy, refusing to be his security for the liberty of the Rules; a circumstance which, giving rise to some ill-natured altercation, induced this quondam friend to become an inveterate enemy, in the quality of his most inexorable creditor. It has been said on this occasion, that, while this unhappy, but most excellent poet, was under such restrictions, the Fleet became the seat of the Muses, and all the men of wit and genius in the age repaired to this gloomy temple; but almost all the friends and companions of his youth turned their backs on him, especially those on whom he had lavished many encomiums in his own writings, and whom he had occasionally assisted in the composition or correction of theirs; a striking proof of the instability of school boy friendships and college connections! The news of Mr. Churchill's death having been announced somewhat abruptly to Mr. Lloyd while he was sitting at dinner, he was seized with a sudden sickness, and saying, "I shall follow poor Charles," took to his bed, from which he never rose again. In his sickness, he was attended by a favourite sister of his deceased friend, Miss Patty Churchill, of whom it is said, that she possessed a considerable portion of the sense, spirit, and genius of her brother. This young lady is reported to have been betrothed to Mr. Lloyd, and

and that so mournful was the effect which the melancholy catastrophe of her lover and brother had on her susceptible mind, that she caught the contagion of grief, which preyed on her spirits, and did not permit her long to survive them. He is described to be of a tacit disposition, reserved and attentive, and that he often sat the auditor of conversation rather than the promoter. Having been once invited to dinner by a nobleman, who was a great admirer of his wit and genius, Lloyd accepted the invitation, but to the great disappointment of the noble peer, uttered not a syllable during the whole entertainment. Notwithstanding, he delighted in jovial companions, and was too much attached to the pleasures of the table, particularly to those of the bottle.

LOVE, (JAMES) dramatist and actor, whose real name was *Dance*: he was one of the sons of Mr. Dance, the city surveyor, whose memory will be transmitted to posterity on account of the clumsy edifice which he erected for the residence of the city's chief magistrates. This, his son, received, it is said, his education at Westminster school, whence he removed to Cambridge, which, it is believed, he left without taking any degree.--- About that time a severe poetical satire against Sir Robert Walpole, then minister, appeared under the title of "Are these things so?" which, though written by Mr. Miller, was ascribed to Mr. Pope. To this young Dance immediately wrote a reply, called "Yes they are, what then?" which proved so satisfactory to the person whose defence was therein undertaken, that he made him a hand-some present, and gave him expectations of preferment. Possessing all the vanity of a young author, and all the credulity of a young man, he considered his fortune as established, and neglecting every other pursuit, became an attendant at the minister's levees, where he contracted habits of idleness and expence, without obtaining any advantage. The stage now presented itself as an asylum from the difficulties he had involved himself in, and therefore, assuming

the above name, he made his first essays in strolling companies. He afterwards performed both at Dublin and Edinburgh, and at the latter place resided some years as manager. At length he received (in 1762) an invitation to Drury Lane theatre, where he continued during the remainder of his life: In 1765, with the assistance of his brother, he erected a new theatre at Richmond, and obtained a licence for performing in it, but the success thereof by no means answered his expectations. He died in the beginning of 1774. He neither as actor or author ever attained any degree of excellence. His performance of Falstaff was by much the best.--- His productions are "Pamela," comedy, acted at Goodman's Fields, 1742; "The Village Wedding," pastoral entertainment, acted at Richmond, 1767; and "The Lady's Frolic," comic opera, acted at Drury Lane, 1770. For Richmond theatre he altered Shakespeare's "Timon of Athens," 1768; and Massinger's "City Madam," 1771.

LOWE, (THOMAS) singer and actor, made his first appearance at Drury Lane in September, 1740, in the part of Sir John Loverule, (Devil to pay) and soon afterwards in Capt. Macheath, which character he supported with peculiar ease and spirit. On the opening of Rockholt house, a place of entertainment, he was employed as a principal singer, after which he engaged at Vauxhall, where he continued upwards of twenty seasons. His engagement at Covent Garden lasted as long a period; but on Mr. Beard's becoming the manager of that theatre, he quitted it for Drury Lane, where he was in a short time supplanted by Mr. Vernon. He then took Marybone Gardens, and brought out Miss Catley as one of his vocal assistants. The first season was exceedingly successful, but a wet ensuing summer washed away all his good fortune, and he was reduced to great distress soon afterwards. Hereupon he took the wells at Otter's pool, near Walford, and made other successful attempts to procure a comfortable livelihood. When Mr. King purchased the property of Sadler's Wells,

his natural liberality suggested to him that he might here find a situation for his old friend, Tom Lowe. Accordingly an engagement was offered to him at the Wells, where he continued to gain an easy income, with undiminished reputation. Notwithstanding he was between 20 and 30 years in the receipt of an income little less than 1000*l.* per annum, yet he constantly dissipated the whole of it, and became, in the decline of his life, an object of charity as well as pity. He died March 2, 1783.

LOWE, (CHRISTOPHER) many years bill distributor for the Theatre Royal, Chester, and from the following remarkable circumstance is certainly worthy a place in this collection. He was a native of Preston, and at fifteen years of age was afflicted with a severe fever, of which he apparently died. He was laid out, shrouded, and confined, and nearly three days after his supposed demise, while carrying on four men's shoulders to the grave, he suddenly knocked at the lid of the coffin, and, to the ineffable amazement of the carriers and attendants, on opening it they found honest Christopher in a complete state of resuscitation. He lived after this 77 years, and died April, 1801.

LYON, (WILLIAM) actor, who altered a farce from Vanbrugh's comedy of "The Mistake," which he called "The Wrangling Lovers; or, Like Master like Man," a piece which has since been altered by others, and called "Lovers Quarrels," "Like

Master like Man," &c. Lyon was a strolling player, and frequently performed at Edinburgh: his principal character was Gibby, (*The Wonder.*) He was possessed of an uncommon retentive memory, which the following anecdote must prove:—One evening, while over his bottle, in company with some of his brethren of the theatre, he wagered a crown bowl of punch, (a liquor of which he was very fond) that next morning at rehearsal, he would repeat a *Daily Advertiser* from beginning to end. The players, who considered this boast as words, of course paid it no great regard, but as Lyon was positive, one of them laid the wager. Next morning at the rehearsal he put him in mind of it, imagining that as he was drunk the night before, he certainly must have forgot the wager, and rallied him on his ridiculous bragging about his memory. Lyon pulled out the paper, desired him to look at it, and be judge himself whether he did or did not win his wager. Notwithstanding the unconnection between the paragraphs, the variety of advertisements, and the general chaos which composes any newspaper, he repeated it from beginning to end without the least hesitation or mistake; an instance of a strong memory, the parallel of which cannot be produced in any age or nation; and there is little doubt of its authenticity, as Baker, who records it, (*Biog. Dram.*) was probably a witness, or had undoubtedly good authority. Lyon died at Edinburgh about 1748.

M.

MACARTNEY, (C. I.) actor, belonged to the theatres at York, Edinburgh, &c. He made his first appearance at Covent Garden, Dec. 9, 1799, in *Romeo*, but did not procure an engagement. Previous to this, he performed at Margate, where a dispute arose between him and some gentlemen, who took an opportunity of insulting him when on the stage, but Mr. Macartney explained the

business so much to the satisfaction of the audience, that the gentlemen were immediately silenced, and the actor allowed to go on. He performed at Birmingham in 1800, where, after a short courtship, he married Miss Minton, aged 15, who was then performing with the company.

MACDONALD, (Mr.) author of a tragedy called "Visnonda," acted at the Haymarket in 1787. He wrote several

several ingenious pieces, &c. for the newspapers, and generally used the signature of *Matthew Bramble*. He died in great distress at Kentish Town, August 22, 1790.

MACKENZIE, (J. H.) author of "The Prince of Tunis," tragedy, acted at Edinburgh, 1777; "The Shipwreck," tragedy, acted at Covent Garden, 1784; and "The Force of Fashion," comedy, do. 1789. He is a native of Scotland, and has been more successful as a novel-writer than a dramatist.

MACKLIN, (CHARLES) dramatist and actor, was born in the northern province of Ireland, about the beginning of the eighteenth century, and descended from a respectable family of the name of McLaughlin, which, in his own words, he *Englished* on becoming an actor. He was placed by his mother, then a widow, under the care of a Mr. Nicholson, a gentleman of Scotland, who at this time kept a respectable school in Dublin. In 1726, he came over to England, and having a passion for the stage, joined several strolling companies, and was afterwards engaged at Lincoln's Inn Fields, where he first discovered his merit in a small character in Fielding's "Coffee House Politician." For several seasons he performed comic characters, and in 1736 was unfortunate enough to kill Mr. Hallam, an actor in the same theatre with himself, and probably grandfather to the present Mrs. Matlocks. The dispute originated about a wig which Hallam had on, and which the other claimed as his property, and in the warmth of temper (to which he had been always addicted) he raised his cane, and gave him a fatal stroke in the eye. He was brought to trial in consequence, but no malicious intent appearing in evidence, he was acquitted. In 1741 (February 14) he established his fame as an actor, in the character of Shylock, in the "Merchant of Venice," for his own benefit, and restored to the stage a play which had been forty years supplanted by Lord Landowne's "Jew of Venice," which was a miserable alteration of the above. Macklin's performance of this

character so forcibly struck a gentleman in the pit, that he exclaimed, "This is the Jew---which Shakespeare drew." It has been said, that this gentleman was Mr. Pope, and that he meant his panegyric on Macklin as a satire against Lord Lansdowne. ---The characters of the "Merchant of Venice" were thus cast:---Antonio, Mr. Quin; Bassanio, Mr. Milward; Gratiano, Mr. Mills; Launcelot, Mr. Chapman; Gobbo, Mr. Johnson; Solanio, Mr. Berry; Morochius, Mr. Cashell; Lorenzo, Mr. Harvard; Prince of Arragon, Mr. Turbutt; Duke, Mr. Winstone; Tubal, Mr. Taswell; Polario, Mr. Ridout; Portia, Mrs. Clive; Nerissa, Mrs. Pritchard; and Jessica, Mrs. Woodman. The manager and performers having now disagreed, Macklin and several of the most eminent of the company revolted, among whom was Mr. Garrick, and a formal agreement was signed, by which they obliged themselves not to accede to any terms which might be proposed to them by the patentees without the consent of all the subscribers. The contest between the manager and the seceders became soon very unequal. The latter found all applications for a new patent ineffectual. There was now no remedy left, but to agree with the manager upon the best terms that could be obtained. Some of the principal actors, and such as were absolutely necessary to the conducting of the theatrical machine, were admitted to favour upon equal terms, and were allowed the same annual stipends which they enjoyed before the secession; others of less consequence were abridged of half their income. The manager ascribed this revolt of the players principally to Mr. Macklin; and him he determined to punish for his ingratitude. To the rest he was reconciled; but eternal banishment from his theatre was the doom which he pronounced on the man who had been once his favourite adviser, and his bosom friend. Macklin had no inclination to become the scape goat in this business, and he urged Mr. Garrick to perfect the articles of their agreement, by which it was cove-

nanted, that neither of the contracting parties should accommodate matters with the patentee without a comprehension of the other. Mr. Garrick could not but acknowledge the justice of Macklin's plea; he declared that he was ready to do all in his power to fulfil his agreement; but as the manager continued obstinate in his resolution to exclude Mr. Macklin, it could not reasonably be expected that he should, by an obstinate perseverance in a desperate contest, greatly injure his own fortune, and absolutely be the means of starving eight or ten people, whose fate depended on his accommodating the dispute with Fleetwood. He offered Mr. Macklin a sum to be paid weekly out of his income, for a certain time, till the manager could be brought into better temper, or he should have it in his own power to provide for himself suitable to his rank in the theatre. He obtained a promise of Mr. Rich to give Mrs. Macklin a weekly salary of 3l. These proposals were strenuously rejected by Macklin, who persisted in his claim of Mr. Garrick's absolutely fulfilling the tenor of their compact. Mr. Garrick, notwithstanding the perseverance of Macklin, accepted Fleetwood's proposals, and entered into covenant with him, for that season, at a very considerable income. His reception, however, in the part of Bays, (Rehearsal) was very disagreeable. When the curtain drew up, the playhouse shewed more like a bear garden than a Theatre Royal. --The sea in a storm was not more terrible and boisterous than the loud and various noises which issued from the boxes, pit, and galleries. Garrick, as soon as he entered, bowed very low several times, and intreated to be heard. Peas were thrown upon the stage, and he was saluted with loud hisses, and continual cries of--*Off! Off!* This theatrical tempest lasted two nights. At last, the ardour of Macklin's party began to relax, and Garrick recovered the public favour. James Lacey, however, who succeeded Fleetwood in the management, brought about a revolution in the theatre, in 1747-6. He forgot all

former disputes, and engaged Macklin and his wife at a very considerable salary. At this time he produced his first play of "Henry the Seventh; or, the Popish Impostor;" afterwards "A Will or no Will; or, a new Case for the Lawyers," farce, 1746; "The Suspicious Husband criticised; or, the Plague of Envy," do. 1747; and "The Fortune Hunters; or, the Widow bewitched," do. 1748. In the spring of 1748, Sheridan, the then manager of the Dublin theatre, offered him and his wife 800l. per year for two years, which he accepted, and they soon after landed in Dublin to perform their engagements. But Macklin's disposition to jealousy and dissatisfaction still prevailed; for scarcely had he been a month in Dublin, when he began to find out, that the manager chose to perform tragedies as well as comedies at his theatre; that his name stood in larger characters in the play-bills; and a variety of such *grievous* matters; not considering that he and his wife's salary was fixed at all events for two years, and that any reasonable arrangement which the manager might adopt for his own emolument would the more enable him to perform his contract; but consideration was lost upon a man of Macklin's temper, when once resolved; he therefore gave a loose to his passions, which at last became so intolerable, that, according to the language of Trinculo, "though Sheridan was King, Macklin would be Viceroy over him;" which the former not agreeing to, determined him to shut the doors of his theatre against both him and his wife. This, however, so far from bringing him to reason, provoked his irritabilities the more. He several times presented himself at the stage-door---no admittance. He then sent the manager an attorney's letter---no answer. He then commenced a chancery suit; and, after waiting the whole winter unemployed, he returned to England with several hundred pounds minus, and a snug law suit upon his shoulders into the bargain. On his return to England, he commenced manager at Chester for that season; and in the winter was

was engaged at Covent Garden Theatre, where he performed *Mercutio* during the celebrated run of "*Romeo and Juliet*" between the two houses. How Macklin could have been *endured* in a character so totally unfitted to his powers of mind and body, is a question not easily resolved at this day—particularly as Woodward played this very character at the other house, and played it in a style of excellence never perhaps before, or since, equalled; yet what is still more strange, Macklin always spoke of *Mercutio* as one of his favourite parts, and enlarged upon it in full confidence of his power. He produced at this theatre a dramatic satire, called "*Covent Garden Theatre; or, Pasquin turned Drawcansir*," 1752; and towards the close of the year 1753, having obtained from Mr. Garrick the use of his theatre for that night, took a formal leave of the stage, in a prologue written on the occasion, in which he introduced his daughter as an actress to the protection of the public.—What induced him to quit the stage in the full vigour of fame and constitution, (as he was then, according to his own calculation, but fifty-four) was one of those schemes which he long previously indulged himself in, of suddenly making his fortune by the establishment of a tavern and coffee-house in the Piazza, Covent Garden, to which he afterwards added a school of oratory, upon a plan hitherto unknown in England, founded upon the Greek, Roman, French, and Italian societies, under the title of "*The British Inquisition*." The first part of this plan was opened on the 11th of March, 1754, by a public ordinary, (which was to be continued every day at four o'clock, price three shillings) where every person was permitted to drink port, claret, or whatever liquor he should choose—a bill of fare, we must confess, very encouraging, even in those times, and which, from its cheapness and novelty, drew a considerable resort of company for some time. Dinner being announced, by public advertisement, to be ready at four o'clock, just as the clock had struck that hour,

a large tavern bell, which he had affixed to the top of the house, gave notice of its approach. This bell continued ringing for about five minutes: the dinner was then ordered to be dished; and in ten minutes afterwards it was set upon the table; after which the outer room door was ordered to be shut, and no other guest admitted. Macklin himself always brought in the first dish, dressed in a full suit of clothes, &c. with a napkin slung across his left arm.—When he placed the dish on the table, he made a low bow, and retired a few paces back towards the side-board, which was laid out in a very superb style, and with every possible convenience that could be thought of.—Two of his principal waiters stood beside him; and one, two, or three more, as occasion required them.—He had trained up all his servants several months before for this attendance; and one principal rule (which he had laid down as a *sine qua non*) was, that not one single word was to be spoken by them whilst in the room, except when asked a question by one of the guests. The ordinary, therefore, was carried on by *signs*, previously agreed upon; and Macklin, as principal waiter, had only to observe when any thing was wanted or called for, when he communicated a *sign*, which the waiters immediately understood, and complied with. Thus was dinner entirely served up, and attended to, on the side of the house, all in dumb shew. When dinner was over, and the bottles and glasses all laid upon the table, Macklin, quitting his former situation, walked gravely up to the front of the table, and hoped "that all things were found agreeable;" after which, he passed the bell-rope round the back of the chair of the person who happened to sit at the head of the table; and, making a low bow at the door, retired. Though all this had the shew of a formality seemingly touching too much on the freedom of a social meeting, it appeared to have a general good effect: the company not only saw it as a thing to which they had not been accustomed, but it gave them by degrees, from the ex-
ample

sample of tacturnity, a certain mixture of temper and moderation in their discourse; and it was observed, that there were fewer wrangles and disputes at this ordinary, during the time Macklin kept it, than could well be expected in places which admitted of so mixed an assembly of people.—The company generally consisted of wits, authors, players, templars, and lounging men of the town. Of the other part of this plan, which he called “The British Inquisition,” it is impossible to think, without ascribing to the author a degree of vanity almost bordering on madness. By this plan, he not only incited a discussion on almost the whole circle of arts and sciences, which he was in a great measure to direct, but took upon himself solely to give lectures on the Comedy of the Ancients—the use of their masks, flutes, mimes, pantomimes, &c. He next engaged to draw a comparison between the stages of Greece and Rome. To conclude with lectures upon each of Shakespeare’s plays, commenting on the different stories from which his plots were taken, the uses which he made of them, with strictures on his fables, morals, passions, manners, &c. —In respect to his knowledge of Ancient Comedy, and his attempt to draw a comparison between the Greek and Roman stage, he must have obtained it (if he made any literary enquiry at all) from Dryden’s prefaces, and other detached English writers on the subject, as he was totally unacquainted with either the Greek or Latin languages, and did not understand French well enough to avail himself of their criticisms. As to the original of Shakespeare’s stories, and the uses he made of them, &c. he was still in a worse predicament, as this required a course of reading in the cotemporary writers of Shakespeare’s age, too multifarious either for the grasp of his mind, or for the time which, from other avocations, he could bestow on it—so that to every body, but *himself*, Macklin stood in a very ridiculous point of view—under the responsibility of large promises, with very little capital to discharge them. Of his illustration

of Shakespeare’s plays we believe there are no records, as he was not quite fool enough to print them, nor has even ridicule consigned them to memory: but, as a proof of what he was capable of doing as a critic in this line, we subjoin the following proposal he made to Garrick, as a kind of grateful compensation to him, for giving him the use of his theatre for one night, and for writing a farewell epilogue for him on the same occasion. In his conversation with the manager about the great run of *Romeo and Juliet*, he told him, that as the town had not properly settled which was the better *Romeo*, Barry or him, he meant ultimately to decide that question in his next lecture on that tragedy. Garrick, who was all alive to fame, instantly cocked up his ear, and exclaimed, “Ah! my dear Mac, how will you bring this about?” “I’ll tell you, Sir; I mean to shew your different merits in the garden scene. Barry comes into it, Sir, as great as a lord, swaggering about his love, and talking so loud, that, by G—, Sir, if we don’t suppose the servants of the Capulet family almost dead with sleep, they must have come out and tossed the fellow in a blanket. Well, Sir, after having fixed my auditors’ attention to this part, then I shall ask, But how does Garrick act this? Why, Sir, sensible that the family are at enmity with him and his house, he comes creeping in upon his toes, whispering his love, and looking about him *just like a thief in the night*.” At this Garrick could hold out no longer—he thanked him for his good intentions, but begged he would decline his purpose, as, after all, he thought it a question better left to the opinion of an audience than the subject of a lecture. With these qualifications as a critic, much success could not be augured from the lectures. The event turned out so; as, in a little time, the few who resorted to his rooms gave up all ideas of improvement, and the whole assumed an air of burlesque, which was still heightened by the gravity of Macklin, who, trusting to the efficiency of his own powers, appeared every night full dressed, dictating to the

the town in all the airs of superior intelligence. Foote stood at the head of the wits and laughers on this occasion. To a man of his humour, Macklin was as the dace to the pike, a sure prey. He accordingly made him his daily food for laughter and ridicule, by constantly attending his lectures, and, by his questions, remarks, and repartees, kept the audience in a continual roar. Macklin sometimes made battle—but it was Priam to Pyrrhus:—he now and then came out with a strong remark, or bitter sarcasm; but in wit and humour, Foote was greatly his superior. Foote likewise had the talent of keeping his temper, which still added to his superiority. One night as Macklin was preparing to begin his lecture, and hearing a buzz in the room, he spied Foote in a corner, talking and laughing most immoderately. This he thought a safe time to rebuke him, as he had not begun his lecture, and consequently could not be subject to any criticism: he therefore cried out with some authority, “Well, Sir, you seem to be very merry there: but do you know what I am going to say now?” “No, Sir,” says Foote; “Pray do you?” The ready and unembarrassed manner of this reply drew on such a burst of laughter, as silenced the lecturer for some minutes; nor could he then get on, till called upon by the general voice of the company. Another time, Macklin undertook to shew the causes of duelling in Ireland; and why it was much more the practice of that nation than any other? In order to do this in his own way, he began with the earliest part of the Irish history, as it respected the customs, the education, and the animal spirits of the inhabitants; and after getting as far as the reign of Queen Elizabeth, he was again proceeding, when Foote spoke to order. “Well, Sir; what have you to say upon this subject?” “Only to crave a little attention, Sir,” (says Foote, with much seeming modesty) “when I think I can settle this point in a few words.” “Well, Sir, go on.” “Why then, Sir,” says Foote, “to begin, What o’clock is it?” “O’Clock!” says Macklin,

“what has the clock to do with a dissertation on duelling?” “Pray, Sir,” says Foote, “be pleased to answer my question.” Macklin, on this, pulled out his watch, and reported the hour to be half past ten. “Very well,” says Foote; “about this time of the night, every gentleman in Ireland, that can possibly afford it, is in his third bottle of claret, consequently is in a fair way of getting drunk; from drunkenness proceeds quarrelling, and from quarrelling duelling; and so there’s an end of the chapter.”—The company seemed fully satisfied with this abridgment; and Macklin shut up his lecture for that evening in great dudgeon. Another night, being at supper with Foote and some others at the Bedford, one of the company was praising Macklin on the great regularity of his ordinary, and in particular his manner of directing his waiters by *signals*.—“Aye, Sir,” says Macklin, “I knew it would do. And where do you think I picked up this hint? Well, Sir, I’ll tell you. I picked it up from no less a man than James Duke of York, who, you know, Sir, first invented signals for the fleet.” “Very apropos, indeed,” says Foote, “and good poetical justice, as from the *fleet* they were taken—so to the *Fleet* both master and signals are likely to return.”—All this, though galling to Macklin, was fun for the public; and if it ended here, would, perhaps, have served Macklin in a pecuniary way, as much as it hurt his feelings in another:—but Foote did not know when he had enough of a good thing: he introduced him into his theatre at the Haymarket, where neither cut so good a figure as they did in the British Inquisition; and Macklin, in return, retorted in all kind of abuse and calumny. The public at last grew tired of the controversy, from being taken out of its proper place; and the British Inquisition soon after this began to feel a gradual decay in all its departments. Most people beside the projector saw the seeds of a speedy dissolution in the first principles of this scheme. In the first place, it was upon a large expensive scale, and quite novel in this county; it, therefore

fore, not only required a greater capital than Macklin was master of, but much greater talents, as he had neither learning, reading, figure, or elocution, for the oratorical part; nor assiduity, knowledge, or temper, for keeping a coffee-house and tavern. Whilst he amused himself with drilling his waiters, or sitting himself for the rostrum, by poring over the Athenian Oracle or Parliamentary Debates, his waiters, in return, were robbing him in all directions; his cook generally went to market for him, and his principal waiter was his principal butler: in short, Macklin had left himself little more to do in the essential parts of this business, than paying the bills; and these soon poured in upon him so fast, that he could not even acquit himself of this employment. Accordingly, the next winter did ultimately decide the question, as we find him a bankrupt on the 25th of January, 1755, under the title of vintner, coffee-man, and chapman. On his examination before the Commissioners of Bankruptcy, every thing turned out to his character but his prudence, as it appeared he lost his money partly by the sums incurred in building and sitting up the rooms, and partly by the trade not being adequate to such a scale of expenditure. One circumstance, however, should not be omitted here, which redounds to his character as a father, which was, that it was proved, by sufficient documents, that he laid out no less than twelve hundred pounds on the education of his daughter—an education not ill bestowed, as it respected exterior accomplishments, &c. but which made so little impression on her gratitude, that, at her death (which happened when her father was above eighty years of age, and when, it was well known, he was far from being independent) she bequeathed the best part of her fortune to strangers, giving him, at the same time, such an eventual title to the other part, as was worse than absolute neglect—it was a legacy in mockery, as if she only thought of her father to tantalize him with fruitless expectations. Though Miss

Macklin was not handsome, she was genteel in her person, and being highly educated, was fashionable in her manners and deportment. She was, beside, a very rising actress, and gave specimens of her singing and dancing in occasional entertainments, which made her a great favourite with the town. Some days previous to her benefit, whilst Macklin was sitting at breakfast, a loud knocking at his door announced the name of a Baronet, at that time as well-known on the turf, as he has since been in the character of a noble Lord, and Great Legal Practitioner. After the ceremonies of introduction were over, Macklin hoped "he would do him the honour of breakfasting with him;" which the other very frankly accepted of, and the conversation became general—the stage, of course, formed one of the topics; when the Baronet took this opportunity to praise Miss Macklin in the highest strains of panegyric. This Macklin thought a good omen for his daughter's benefit night, and bowed most graciously to all his encomiums. At last, after a short pause, (arising, as Macklin thought, from his embarrassment about the manner of asking for tickets) the Baronet began the following curious conversation:—"After what I have said of your daughter, Mr. Macklin, you may suppose I am not insensible of her merits, ---I mean to be her friend, not in the article of taking tickets for her benefit, and such trifling acts of friendship, which mean nothing more than the vanity of patronage---I mean to be her friend for life." "What do you allude to, Sir?" says Macklin, roused at this last expression. "Why," said the other, "I mean as I say, to make her my friend for life; and as you are a man of the world, and 'tis fit you should be considered in this business---I now make you an offer of four hundred pounds per year for your daughter, and two hundred pounds per year for yourself, to be secured on any of my estates during both your natural lives." "I was at that time," says Macklin, "spreading some butter on my roll, and happened to have in my hand a large case

case knife, which grasping, and looking steadily at the Baronet, desired him instantly to quit my apartments, telling him at the same time, that I was as much surprized at his folly as his profligacy, in thus attempting the honour of a child through the medium of her parent. He affected not to mind me, and was proceeding with some coarseness, when instantly I sprung from my seat, and holding the knife near his throat, in a menacing manner, bid him make the best of his way down stairs, or I would instantly drive that instrument into his heart, as the due reward of such base and infamous proposals. Sir, (continued the veteran) I had no occasion to repeat my menaces a second time. By G-- , the fellow made but one jump from his chair to the door, and scampered down the stairs as if the D---I was in him. He ran across the garden in the same manner, thinking I was still at his heels: and so, Sir, I never spoke to the rascal since."---He now joined Barry in founding a new theatre in Dublin, and in the spring of 1757, Macklin went to Ireland along with Barry and Woodward, who was admitted as partner, and was present at laying the foundation stone of Crow Street Theatre. About the September of the same year, Barry having obtained a sufficient number of subscribers to his new theatre, and arranged every other matter relative to his great design, returned to London, leaving Macklin as his *locum tenens*, who, to do him justice, was so very vigilant and industrious in all the departments of his trust, that, upon Barry's return to Dublin, towards the close of the summer of 1758, the theatre was nearly ready for their performance. ---Mrs. Macklin died about this time, before her husband could receive any benefits from her engagement, and he seemed much afflicted at her loss, as her judgment and good sense often kept him within the pale of propriety. This was his first wife.---She was the widow of a respectable hostler in Dublin, of the name of *Grace*, where the marriage took place about 1731-2. She made her debut at Chester in the "Nurse," in "Romeo

and Juliet." She was esteemed an excellent actress in the walk of her profession---a very considerable reader, and possessed the accomplishments of singing and dancing to that degree, as would have enabled her to get her bread in these lines, was not her acting considered as the most profitable employment. She had been some months before her death in a declining state, but her dissolution is said to have been hastened by her husband's losses and bankruptcy.---Crow Street theatre opened on the 23d of Oct. 1758, with an occasional prologue spoken by Barry, after which was performed the comedy of "She Would, and She Would Not; or, the Kind Impostor." Macklin joined this corps as soon as decency for the loss of his wife would admit; but such was the versatility of his temper, that he not only quitted his engagements with Barry and Woodward, and returned to London the middle of December, 1759, but made an engagement to perform at Smock Alley (the opposition house) towards the close of that season; which, however, he did not fulfil. Macklin, now, had greater projects than joining the Irish theatres: at this time he got an engagement at Drury Lane at a very considerable salary; and besides had it in meditation to bring out his farce of "Love a la Mode," which, though it met with some opposition in the beginning, afterwards received such applause, both in London and Dublin, as made amends for all his former dramatic miscarriages, and crowned him with no inconsiderable share of reputation. This farce was first acted at Drury Lane, 1760, and afterwards he brought out at Covent Garden "The Married Libertine," comedy, 1761; "The Irish fine Lady," farce, 1767; and "The true-horn Scotchman," comedy, which was afterwards acted under the title of "The Man of the World," 1781.---In 1774, he attempted the character of "Macbeth," which met with a most violent opposition. The ground of complaint against this actor was changed after his second appearance in the character, and from a critique upon his *acting*, his antagonists attacked

tacked him with regard to his *conduct*: this arose from a speech which he then made, wherein he asserted that Mr. Sparks and Mr. Reddish had hissed him in the gallery on the first night of his appearance. These gentlemen made affidavits to the contrary, and, during the whole week, the papers were filled with squibs on both sides. On his third appearance in *Macbeth*, previous to the play, he came on in his own character, with a manuscript in his hand, and after much contest, was allowed to read a part of it, which contained the proofs of his former assertion. He then went through the character with some applause. This second address to the public produced a letter from Mr. Reddish to Mr. Macklin, to which the latter published an answer. An account having appeared in one of the papers of a tumult that occurred upon his *fourth* appearance in the character, in which it was said "Mr. Smith's friends openly avowed the cause," this gentleman applied to the printer, and finding Mr. Macklin to be the author of that declaration, addressed a letter to him the next day in the same paper, positively denying the charge. These altercations created a very strong party against Mr. Macklin, Nov. 18, when he was to have played *Shylock*. They had stationed themselves in proper places of the pit and balcony boxes, for the better application to the managers. When the curtain drew up, the cry was general for Mr. Colman to make his appearance; but Bensley being sent to learn the sense of the house, he was not suffered to speak. Macklin then advanced in the dress of *Shylock* from behind the scenes, and humbly supplicated to be heard—but a general uproar took place, and he was forced to retire. He next appeared in his own cloaths, but the attempt was fruitless. Messrs. Miles and Sparks seemed to be the leaders of the opposition, and the latter stood up upon his seat with a written paper, anxious to communicate its contents to the house, but he was not suffered to read it. During this time successive embassies were dispatched from the manager, in the persons of

Bensley, Woodward, Reinhold, and Clark—but all to no purpose: Nothing would satisfy but the appearance of Mr. Colman. Macklin was on and off the stage every two minutes, but could not get leave to speak.---- He soon learnt, by the delivery of a written paper, that it was the sense of the company he should never play there again. This he received with an affectation of contempt, at which the house was exceedingly incensed, and declared unless Mr. Colman would come forth, they would tear up the benches. Soon afterwards Mr. Bensley brought in a board, on which was written in chalk in large characters, "At the command of the public, Mr. Macklin is discharged." A roar of applause ensued. An attempt was then made to perform "*She Stoops to Conquer*;" but the cry was still for Mr. Colman to confirm the written declaration in person. To pacify them, Mr. Fisher made his appearance, but was hooted off. Matters now became very serious. The ladies were desired to withdraw; and the gentlemen in the pit and boxes united. On their beginning to tear up the seats, Mr. Colman advanced. The house became quiet; and the manager began with observing, that, "as this was his first appearance on any stage, he hoped for their indulgence."---- This seasonable piece of wit conciliating the general favour, he told them with an audible voice, that "it was the intent of the proprietors of that theatre to comply with the commands of the public even to the minutest particulars, and asked them if it was their pleasure that Mr. Macklin should be discharged?" The whole, as with one voice, cried "Yes." Mr. Colman replied, "he is discharged;" and begged to know, "whether it was their pleasure that the play of "*She Stoops to Conquer*," should be performed?" "No, No, No," was the universal cry. "Since this is the case," replied Mr. Colman, "the money must be returned, for it is not in our power to perform any other," and then retired. However, the house still seeming dissatisfied, a fresh attempt was made to perform it,

It, but in vain; the clamour continued, and nothing remained but Mr. Lewes to give out the play for the next day, which he did with, "Gentlemen, (for the Ladies were gone) to-morrow will be performed "Love in a Village." This ended the altercation of the evening about eight o'clock. Macklin now went to law with his adversaries, Lee, James, Aldus, Miles, and Clarke, and substantiated his losses. May 11, 1775, the Court proceeded to state the Judges' report, in order to pronounce judgment against the offenders; and after it was determined that they should make Macklin a reasonable compensation in damages for two years salary at one hundred pounds each, two benefits at two hundred pounds each, and the whole of his expences out of pocket,—Macklin generously relinquished the whole of his damages, upon the following terms: "To have his law expences reimbursed him; the gentlemen to take one hundred pounds worth of tickets for his daughter's benefit; one hundred pounds worth of tickets for his own benefit; and one hundred pounds worth of tickets for the benefit of the theatre on the first night of his being reinstated in his employment." After this, he occasionally performed, and paid a visit to Dublin during Mr. Daly's management.—November 27, 1788; while representing the character of Sir Pertinax Mac Sycophant, in his own comedy, (The Man of the World) he suddenly lost his recollection, and addressed the audience, informing them, that unless he found himself more capable, he should not again venture to solicit their attention. After this, however, he appeared again, and in the middle of the character of Shylock, for his own benefit, May 7, 1789, his memory failed him in the same manner, and the part was finished by Mr. Ryder. Finding himself now wholly incapable of performing, he retired with regret from the stage, and about four years after, by the advice of his friends, his two pieces, "The Man of the World," and "Love-a-la-Mode," were, under the superintendence of Mr. Mur-

phy, first printed, and offered to the public, by subscription, when the large contributions of several distinguished characters amounted to upwards of 1500l. pounds, which, under the direction of Dr. Brookesby, John Palmer, Esq. and Mr. Longman, trustees, was laid out (agreeable to the proposals) in purchasing an annuity of 200l. for Mr. Macklin, and of 75l. for Mrs. Macklin, (his second wife) in case she survived him. This great Nestor of the stage (who latterly became very languid and defective in memory) died July 11, 1797, and his remains were interred in a vault at the north side of Covent Garden church. The following gentlemen attended the funeral:—Mr. Hull, Mr. Griffith, Mr. Barlow, Mr. Kirkman, Mr. Hughes, Mr. Macdonald, Dr. Atkinson, Dr. Kennedy, Mr. Brandon, Mr. Davies, Mr. Ledger, Mr. Munden. The corpse was taken into the vestry, and prayers read over it by the Rev. Mr. Ambrose, who came from Cambridge on purpose to perform this last act of kindness to his tutor, and a great number of spectators were assembled, among whom were many of the deceased's theatrical friends.

MACNALLY, (LEONARD) dramatist; was born in Dublin; his father and grandfather were merchants, and he is descended on the side of father and mother from ancient Irish families. Mr. Macnally is related to many of the principal Roman Catholic families in Ireland, to the family of Nethsdale in Scotland, and Howard in England. His predecessors suffered much by forfeitures under English acts of parliament, in consequence of the various revolutions of property in his country. His grandfather made a very considerable personal property, which he laid out in building in Dublin, but having taken leases liable to discovery of this property, in consequence of a bill under the Popish laws, he was stripped of it. His father died when he was an infant, at which time the bill of discovery was filed; and very little attention was paid to his education. He owes more to nature than to art, and may strictly be said to be a self-

educated man, having never been at a public school or seminary, and having received but very trifling assistance from private tuition. He entered a student of the Middle Temple in 1774, was called to the Irish bar in 1776, where he argued several questions with reputation; but finding that the expence of living in the character of a barrister in Ireland exceeded his finances, he returned to London, and qualified himself for the English bar. Early in life he had the misfortune to receive a hurt in his right knee, which broke the bone, and lamed him for life; and when about eighteen he was shot through the left hand, and suffered the amputation of the thumb. In Dublin he brought out an opera, called the "Ruling Passion;" and while in London, he produced "Retaliation," farce, acted at Covent Garden, 1782; "Prelude for Do. 1782; "Tristram Shandy," farce, do. 1783; "The Coalition," do. 1783; "Robinhood; or, Sherwood Forest," comic opera, do. 1784; "Fashionable Levities," comedy, do. 1785; "April Fool; or, the Follies of a Night," farce, do. 1786; and "Richard Cour de Lion," opera, do. 1786. Having married, he returned to the Irish bar, where he now practises, and has since produced on the Dublin stage a musical entertainment, called "The Cottage Festival," 1796.

MACREADY, (WILLIAM) actor and author of "The Irishman in London," farce, acted at Covent Garden, 1792; and "The Bank Note; or, Lessons for Ladies," comedy, altered from Taverner, 1795, is a native of Dublin, and was bred to the business of an upholsterer by his father, who carries on that trade there to a considerable extent. He declined this business for the stage, and having performed on almost all the Irish boards, was in Mr. Daly's company when Mr. Macklin paid his last visit to Ireland. Desirous of appearing in his own comedy of "The Man of the World," he allotted the character of Egerton to Mr. Daly; but as he gave his instructions too harshly, the manager resigned the part to Mr. Macready, who paid such attention

to the author, and performed the character so much to his satisfaction, that he procured him an engagement at Covent Garden, where he made his first appearance in *Flutter*, (Belles Stratagem) 1786. He afterwards became manager at Birmingham, and having left Covent Garden in consequence of a disagreement about salary, opened the Royalty Theatre on the plan of Sadler's Wells, for the winter. This scheme proved unsuccessful, and he then undertook the management of Sheffield Theatre. His company at Birmingham generally consist of the best performers belonging to the London winter theatres. His wife is likewise on the stage.

MAHON, (ROBERT) singer, belonged to the Theatre Royal, Covent Garden (1775) for several seasons, and afterwards to Mr. Ryder's company in Dublin. He went abroad, and married a West Indian lady. His brother was likewise a singer, and on the stage.

MALLET, (DAVID) dramatist, was a native of Scotland, and by the penury of his parents compelled to be *Janitor* of the high school of Edinburgh, a mean office, of which he did not afterwards delight to hear; but he surmounted the disadvantages of his birth and fortune, and became tutor to the Duke of Montrose's sons, with whom he made the tour of Europe. Having cleared his tongue from his native pronunciation, he changed his name from *Scotch Mallet* to *English Mallet*. In 1734, he took the degree of M. A. at St Mary's Hall, Oxford, and became Under Secretary to the Prince of Wales in 1740. Towards the latter end of his life he went to France with his wife, but finding his health declining, returned alone, and died April, 1765. ---He was twice married, and, by his first wife, had several children. His plays are "Euridice," tragedy, 1731; "Mustapha," do. 1739; "Alfred," masque, (in conjunction with Thompson) 1751; "Britannia," do. 1755; and "Elvira," tragedy, 1763; all brought out at Drury Lane. He considered *pathos* to be so peculiarly the characteristic of his poetry, that he

once

once turned Jones, author of the *Earl of Essex*, out of a public room, for pretending to the least share of it.

MALONE, (EDMUND) commentator, to whose indefatigable labours the public are indebted for various illustrations of Shakspeare, and several curious discoveries, is a native of Ireland, descended from a family of distinction and property, and brother to Lord Sunderlin, of Dublin, who received that title in 1785. The industry of this studious writer is evident from his voluminous works.--- His "Enquiry into certain papers, &c. attributed to Shakspeare," (see *Ireland*) made an octavo pamphlet of *four hundred and twenty-four pages*, being "A Letter addressed to the Earl of Charlemont." On such a frivolous subject, a few pages would have been sufficient, (see *Borden*). He likewise published "Some account of the life and writings of John Dryden," exceeding *five hundred and sixty-nine pages*. He has assisted the theatre with prologues, &c.

MARA, (Madame GERTRUDE ELIZABETH) singer, maiden name *Scheneling*, was the daughter of a respectable musician of Hesse Cassel, who having been engaged to play at concerts both in London and in the country, brought her to England, when she gave early and astonishing specimens of her musical abilities.--- She accompanied her father to Italy and Germany, and her first appearance on the public stage was in the opera at Berlin, where she attracted the notice, and received the patronage of Frederick, king of Prussia, and at this time she became the wife of Mr. Mara. Desirous of visiting Italy, she made known her intention to Frederick, who gave strict orders to prevent her from leaving his dominions. She was, therefore, obliged to make use of artifice. A large harpsichord, of which she was very fond of, seemed to the king a security for its mistress; but under pretence of having it repaired, she ordered it to be removed, and instead of having it brought back to her own house, sent it out of the kingdom, and immediately followed it, having told the officer that stopped her, the

king had changed his mind. "Here is his permission, (says she) in which he has given me leave to go," producing a letter from the great Frederick, but of a very different purport from what it was represented, and the officer knowing her influence at court, did not presume to read more than the signature. Having thus escaped, she went to Italy, and was present at the Carnival in 1783, from whence she came to England. Her first appearance on the stage was in 1788, at Drury Lane, in the part of Mandane, (*Artaxerxes*) for the benefit of Mr. Kelly, with whom she had been acquainted in Italy and Germany, and her success was so great, that she was engaged to perform six nights that season. In 1791-2, when the Drury Lane company were performing at the Opera House, Haymarket, while the new theatre was building, she was engaged for Hoare's serious opera of "Dido." For several seasons afterwards, she represented many of the principal characters in English opera, at the Theatre Royal, Dublin, and having practised in that school with much success, was engaged by Mr. Harris in 1797. Her representation of Polly (*Beggar's Opera*) gave great satisfaction: though entirely different from that of Mrs. Billington, it was not less captivating: she sung the airs with the utmost simplicity, and scarcely ever called in the aid of a *shake* or a *flourish*. Her husband, it is said, has died lately at Berlin.

MARSHALL, (Mr.) actor, was born in London, near Covent Garden, and was bred to the same business of his father, which he relinquished for the stage. His first attempt was at the Haymarket in 1781. He then performed in the country, where he married an actress, who was famed for her musical abilities. This union, however, was followed by a *separation*, and entirely dissolved by that grim tyrant, Death, who seized the lady near Newcastle upon Tyne. Mr. Marshall having acquired much fame at Manchester, Birmingham, York, &c. was engaged as a substitute for Mr. Wewitzer, at Covent Garden, in 1790, where he made

his

his first appearance in Bagtelle, (Poor Soldier) with distinguished applause. His fame in the character was chiefly owing to a song written for that part by Mr. Murray, then of the Bath Theatre, and now of Covent Garden, in which he was constantly encored. This gentleman is now in America.

MARTYR, (Mrs.) actress, maiden name *Thorton*, made her first public appearance at Vauxhall, and the following season was engaged at Covent Garden, where the character she fixed on for her debut was Rosetta, (Love in a Village) in which she was received with much applause, and performed several other characters with equal approbation. Being a neat breeches figure, she acquired considerable fame in the Page, in the "Follies of a Day." Soon after her engagement at Covent Garden, she was married to Captain Martyr, who died in the King's Bench, for debt. Her daughter, having been previously instructed in music by Madame Mara, has lately performed at Richmond, &c. with considerable applause. See *Norton*, (Mrs.)

MASSINK, (Mr.) machinest, and pantomime inventor, belonged to the Theatre Royal, Dublin, in Mr. Woodward's time, and was also engaged at Drury Lane by Mr. Garrick, where he brought out a pantomime, called "The Elopement," Dec. 1767, with great success. He assisted "The Jubilee," &c. and died Nov. 20, 1789.

MASON, (WILLIAM) was author of "Elfrida," dramatic poem, altered by Mr. Colman, and acted at Covent Garden, 1772; and again altered by the author, and acted 1779, and "Caractacus," do. 1776. His father, a clergyman, was possessed of the vicarage of St. Trinity, Hull. Mr. Mason was admitted, after a preparatory education, of St. John's College, Cambridge, where he took the degree of B. A. and M. A. and, in 1747, he obtained a fellowship in Pembroke Hall. In 1754, he entered into holy orders, and was patronized by the then Earl of Holderness, who obtained for him the appointment of chaplain to the king, and

presented him with the valuable rectory of Aston, in this county. This gentleman was an acknowledged scholar, and possessed a well-founded claim to a high degree of poetical reputation. His tragedies of "Elfrida," "Caractacus," and other effusions of his pen, particularly his elegies on the death of his wife, and the demise of Lady Coventry, are justly ranked among the superior productions of the age. His death was not occasioned either by old age or inveterate disease: as he was stepping into his chariot, his foot slipped, and his leg grazed against the step. This accident had taken place several days before he paid any attention to it; and on April 3, 1797, a mortification ensued, which, in 48 hours time, closed his life.

MATTOCKS, (Mrs. ISABELLA) actress, maiden name *Hallam*, was born in 1746. Her uncle, William Hallam, was manager of the theatre in Goodman's Fields, where her father performed, and was much approved of in low comedy. She is also related to the family of Mr. Rich, who was manager of Covent Garden. Her father was obliged, through embarrassments, to quit England, and try his fortune in America, where, soon after his arrival, he became manager of the theatres in New York, Charlestown, and Philadelphia, and realized a fortune of 10,000l. but his family lost the whole in the American war. Miss Hallam, on her father's departure, was educated by her aunt, Mrs. Barrington, who was an actress of merit, and at the age of four years and a half, her little niece performed the part of the Parish Girl, (What d'y'e call it?) for her uncle's benefit, at Covent Garden. She was so diminutive at this time, a gentleman in the pit observed, "I can hear her very well, but I can't see her without a glass." At fifteen, she appeared in the character of Juliet, at the same theatre, and for several seasons filled a respectable line of business in tragedy, comedy, and opera, but now entirely comedy. Her husband, Mr. Mattocks, was a performer at Covent Garden, and for some time manager at Liverpool. Her grandfather

father was killed by Mr. Macklin in a dispute, (see *Macklin*) but some biographers have injudiciously asserted it was her father. Her daughter, who was at Liverpool, is lately married to a gentleman of the Inner Temple.

MAZZINGHI, (JOSEPH) composer, was born, it is said, in England, but is of foreign extraction, his father (who had a large family) having been an eminent musician abroad. He has composed for the Opera House, and lately for the Theatre Royal, Covent Garden, in conjunction with Mr. Wm. Reeve, who, in 1787, assisted the late Mr. Palmer at the Royalty Theatre, and has (singly) composed the music of several pieces for the regular theatres. Mr. Mazzinghi furnishes the serious airs, and his partner the comic, and both in each department, discover much science and ingenuity.—The productions of their united efforts have been the music of “*Ramah Droog*,” “*The Turnpike Gate*,” &c. Of Mr. Reeve alone, “*Joan of Arc*,” “*The Purse*,” “*Escape from Prison*,” “*Charity Boy*,” &c. In “*Ramah Droog*,” Mr. Mazzinghi introduced a pupil of his, *Miss Waters*.—Her countenance was expressive—her figure elegant—but her abilities as a singer, and especially as an actress, require more cultivation.—As a composer, Mr. Mazzinghi possesses much elegance of conception and mastery of execution, but frequently trifles with his genius. His wife died early in the year of 1800.

MELLON, (Miss) actress, was formerly the heroine at Liverpool, and other towns, and now belongs to the Theatre Royal, Drury Lane, where she is frequently seen with much pleasure.

MELMOTH, (COURTNAY) see *Pratt*.

MELMOTH, (Mrs. CHARLOTTE) actress, has performed in almost all the Dublin Theatres, and was a favourite in both tragedy and comedy. She was supposed to be the wife of *Courtney Melmoth*. One season, previous to her benefit in Dublin, (1786) she reported her intention of becoming a Roman catholic, and regularly

every morning visited chapel, but the receipts of the house not corresponding with her expectations, she found it was likely to be of no benefit to her in *this* world, and therefore did not think proper to change her road to the next. She is now in America, where she keeps a respectable tavern, and performs at the New Theatre.

MENAGE, (Miss BELLA) actress at the Theatres Royal Drury Lane and the Haymarket, was intended for a pantomime performer only, having been instructed in dancing by Mon. Didelot, and afterwards by Mr. Degville, particularly in the hornpipe, which she has introduced with so much success in the pantomime of “*The Corsairs*,” and in which she has been regularly *encored*. She became, however, an actress when very young, having represented children's characters with more than common abilities. At this time it was remarked by a certain performer in the Green Room, whose merit was not above mediocrity, that children, when so wonderfully great at the beginning, seldom made good performers when they grew up: upon which little *Bella* very archly replied, “*Then, Sir, I suppose you were wonderfully great when you were a child*.” As far as criticism now may judge, this lady promises to be an exception to the gentleman's remark. Her elder sister is on the stage, but chiefly assists in choruses. Her brother, though very young, has already displayed so much merit in pantomime at Covent Garden and the Haymarket, that should his abilities increase with his years, he will be a desirable acquisition to any theatre.

MENDEZ, (MOSES) author of the following musical entertainments, “*The Double Disappointment*,” acted at Covent Garden, 1746, 8vo. 1759; “*The Chaplet*,” acted at Drury Lane, 1749; “*Robin Hood*,” do. 1751; and “*The Shepherd's Lottery*,” do. 1751, was a Jew, and supposed to have been either a stock broker, or notary public. He was possessed of considerable genius, was an agreeable companion, and a pleasing

pleasing poet. He died February 4, 1758, worth, as it was thought, 100,000*l*. What a fortune for an author!

MERRY, (ROBERT) dramatist, but more renowned as a poet, was born in London. His father had acquired more than a competency by trade, and had a relish for its advantages and profits: but the aunt of our young hero, had sentiments of a loftier cast, and she prevailed on her brother to allow her to prescribe the regimen for her nephew's education. ---This proposal was readily acquiesced to by the father, from a well poised consideration of interest; and as his *fond aunt* was afraid the country air might be too severe for the young *cockney's* tender frame, he was never carried abroad unless wrapt in furs, or other equally warm clothing. Notwithstanding all which, he appeared luckily to have escaped the dangers which J. J. Rousseau describes the children of great personages to undergo from too much parental fondness. The first foundation of the gentleman in young Merry, was laid by that great literary character Dr. Parr. From the Doctor he went to Christ College, Oxford, where he made an intimate acquaintance, which, at one time, was thought might have greatly aided his advancement in life. This acquaintance, however, did not ripen into the expected fruit; probably for want of cultivation. The profession of divinity and law were canvassed by Mr. Merry's relations, in order to make a choice for him. But as he was not grave enough in countenance for the parson, it was resolved, he should be a lawyer, and he accordingly entered a student of Lincoln's Inn. Why this line was not pursued, does not appear; as, on the death of his father, he purchased a commission in the horse-guards. A military life, however it might for a while gratify the youthful vanity of our hero, did not long engage his heart. A lieutenancy and adjutancy were the highest commissions he ever held in the army, and these he disposed of with the resolution to travel on the continent. Like the bees on Hybla's banks, our

rover tasted of every sweet within his reach: but Florence chiefly engaged his attention, not to say his affection. The charms of a well-known married lady of quality fascinated his eyes, penetrated his heart, and for a time fixed him to the spot. Italy, in his mind, surpassed all countries under heaven for realizing the pleasures of the imagination. By the engagingness of his manners, he had made an acquaintance with several persons, natives as well as foreigners, distinguished as *litterati* in the circles of fashion. He was elected a member of the celebrated academy Della Crusca, and was easily persuaded to engage with several of his country folk of both sexes in the Florentine Miscellany, printed under the eye and superintendence of the judicious and learned Mrs. Piozzi. While wit and taste were thus publicly diffused through the elegant part of the world, *private scandal* did not want for publishers. Tales were circulated, which, becoming every day more current, failed not to give great uneasiness to the enamorado, as well as to his friends. Mr. Merry's indignation at the authors of these reports, which he found among his collaborators, urged him to take up the pen of satire in revenge. He employed it in ridiculing the greater part of the circle, and in some measure occasioned its breaking up. This incident hastened Mr. Merry's return to his native country, and he now produced several poetical pieces, which gained the admiration of all. Such were his beautiful verses published in the *World*, under the title Della Crusca, &c. his satirical and witty epigrams published in the *Argus*, under the signature of Tom Thorne. During the last months of that paper's existence, it might be truly said, a certain *Rose* was never without a *Thorne*. His connexion with several persons concerned in dramatic affairs, possessed him with the idea of writing for the stage. ---He was not superficial enough to succeed in this walk. He disdained to sacrifice judgment to perverted taste, and therefore was not calculated to please a vitiated palate. His first play, "*Lorenzo*," a tragedy, was acted

acted at Covent Garden with some applause, 1791; but his next, "The Magician no Conjuror," an opera, was acted at the same theatre, 1792, with so little success, that he no longer employed his pen for the stage.--- Mr. Merry had always been a *bon vivant*; he had also a turn for play, and this, with other fashionable propensities, kept him for several years in an embarrassed state. Upon his marriage with Miss Brunton, who performed in his tragedy of "Lorenzo," a prospect opened to him of living at his ease, by the joint production of that lady's talents and his own pen; but unfortunately the pride of those relations upon whom he had most dependence, was wounded by the alliance, and he was constrained, much against Mrs. Merry's inclination, to take her from the stage. This he did as soon as her engagement at the theatre expired, which was in the spring of 1792. They then visited the continent, and returned in the summer of 1793, and from that date they cannot be said to have formed any settled plan, unless their retiring to America in 1796 may be so considered. He died suddenly at Baltimore, in Maryland, Dec. 24, 1798, of an apoplectic disorder, which proceeded, as supposed, from a plethora, and a want of due exercise.

MERRY, (Mrs. ANN) actress, wife of the preceding, maiden name *Brunton*, was born in Drury Lane, Westminster, May 30, 1769, and was the eldest daughter of Mr. John Brunton, (see *Brunton*). She had seen very few plays, and but a short time before her appearance in her first character, had not the least idea of ever treading upon the stage. In February, 1785, however, she made her first theatrical attempt in the character of Euphrasia, (Grecian Daughter) which was then performed at Bath, for the benefit of her father.--- She was received with astonishment and rapture, and continued repeatedly to perform the same character to crowded and admiring houses.--- She afterwards undertook, with the same success, the parts of Horatia, (Roman Father) and of Palmira, (Mahomet). Her fame now spread

to the metropolis; and soon excited the attention of Mr. Harris, who was determined to visit Bath, to view, in person, this new theatrical constellation. He went---he saw---he resolved. He immediately engaged Miss Brunton and her father, for three years certain, at very handsome salaries. On Monday, October 1785, Miss Brunton made her first appearance at Covent Garden Theatre, in the character of Horatia, before an audience uncommonly numerous, who received her with incessant exclamations of rapture and applause. Her entrance was prefaced by a prologue, written by Mr. Murphy, and spoken by Mr. Holman, which contained an elegant compliment to Mrs. Siddons. During the succeeding summer seasons, she performed at several respectable towns, with increased reputation. She accompanied her husband to America, against the will of her father, but in this she proved that conjugal love is superior to duty. Her return now to the London boards is both talked of and expected. This lady's figure is rather of the under size, but she is nevertheless elegant in her person, and graceful and easy in her action and deportment. Her voice is beautifully feminine, and extremely melodious, when exercised in what is termed level speaking.--- Her countenance is agreeable, and her features regular and expressive; happily so where the situation demands a smile. She speaks naturally, and lays her accent and emphasis with critical correctness.

MIDDLETON, (JAMES) actor, real name *Magan*, was born in Dublin, where his father is a respectable linen-draper. He received a liberal education, having been intended for the profession of surgery; but, flattered with the applause he obtained in a private play, he determined on becoming an actor. To the writer of this, then in London, he communicated his intention, requesting him to make application for him to Mr. Harris; but instead of acknowledging that his purpose was against the consent of his relatives, he intimated that he had their permission to pursue his inclination. Mr. Harris desiring to

see him, he came to London, but this gentleman having heard him rehearse a character, was of opinion, that he should previously practise in England, and therefore gave him a letter of recommendation to the Bath managers, at the same time generously assuring him that his theatre should be open to him whenever he pleased. ---An invitation to Bath accordingly came, which he was prevented from immediately accepting, through a deficiency of cash. At this time he received a letter from Mr. Daly, the then manager at Dublin, to whom he was related, expatiating, in a very elegant style, on the various difficulties attending a theatrical life, and entreating him to return to his friends and profession. But he was already resolved; and, wanting the means to adopt his resolution, became suddenly disordered in his mind. The friend, with whom he lodged, provided him with the means, but chiefly, indeed, to prevent self-destruction, which he then more than once attempted. He now assumed the name of Middleton, and made his appearance on the Bath stage with considerable applause. In the characters of Romeo and Othello, he became a favourite; and during the rehearsal of the "Moor of Venice," two ladies in the company, Mrs. Goodall and Mrs. Simpson, contended for the part of Desdemona, but the preference was given to the latter, as she had hitherto supported the tragic line in Bath and Bristol. Middleton, ambitious to tread on London boards, contrary to all advice, quitted Bath at the end of the season, and made his appearance at Covent Garden, in the character of Romeo, September 22, 1788, being then only twenty years of age. The applause he met with was great, but doubtless would have been greater, had not several ill-judged *puffs* filled the audience with the expectations of a second Barry. He repeated the character several nights, and remained at this theatre during the season, on the humble salary of thirty shillings, during all which time he kept expensive lodgings, and a servant in livery. Having attained a share of

that fame which he so longed for, he forgot all those friends to whom he was indebted; but this ingratitude, which has been frequently attributed to him, might have resulted from his inability of compensating favours; and compensation, perhaps, he thought the only mode of acknowledging them. After this he played at Dublin, and several provincial theatres, with much reputation. He appeared at Covent Garden another season, and one night in the middle of the character of Nerestan, (Zara) he suddenly left the theatre, and the remainder of the part was obliged to be read. This was ascribed to a disordered mind, of which he had already given symptoms. A slave to dissipation, he was latterly the sport of fortune, and oftentimes the object of charity and pity. His last engagement was at Drury Lane. As an actor, his conception of the characters he played was generally just; but nature had thrown insurmountable objects in his way to theatrical fame, both in his voice and countenance: however, if he had possessed prudence, he had certainly merit sufficient to have always retained, tho' not an eminent, a respectable situation at the theatres. He married a very amiable woman, the daughter of Mr. Whyte, who was the friend of Thomas Sheridan, and kept the famous English grammar-school in Dublin many years, and at whose seminary Middleton had been, previous to Dr. Kerr's Latin school. --- This wife and two children are left to lament the indiscretions of a husband and a father, which have placed them in the most destitute situation, after having conducted him to extreme poverty and an early tomb, Oct. 18, 1799. The expences of his interment were defrayed by the contributions of his theatrical brethren. His wife, with her children, had been some time previous to his death at Bath, in the capacity of a teacher.

MIELL, (WILLIAM) actor, was born in England, and much esteemed as a comedian in the country. --- He was deputy-manager at the little theatre, Capel Street, Dublin, when opened by Giordani and Leoni, (1781);

(1704); and where, as an actor, he met with considerable applause. On his return to England he was offered an engagement at Drury Lane, through the recommendation of Mrs. Siddons, which he declined, having been amused with the hopes of a more eligible situation at the Royalty Theatre, which was then building. On the suppression of that intended playhouse, he applied to the late Mr. Colman for an engagement at his Summer Theatre. He was kindly received by the manager, till he understood that he had been one of the dupes to the Royalty scheme, when his services were peremptorily rejected. He then superintended the circus for a season, and afterwards became manager of the theatres of Worcester, Wolverhampton, and Shrewsbury. He died about the year 1796.

MILES, (WILLIAM AUGUSTUS) assisted Mr. Andrews in the opera of "Summer Amusements," 1779, and produced an opera at Drury Lane called "The Artifice," 1780. He had formerly a post in the Office of Ordnance.

MILLER, (JAMES) dramatist, was the son of a clergyman in Dorsetshire, and born in 1703. Having been intended for trade, he was for some time with a merchant, a near relation, in London; but incapable of enduring the drudgery it required, he was sent to Wadham College in Oxford, where he received his education. While at this University, he began his comedy of "The Humours of Oxford," which was acted in 1739, at the recommendation of Mrs. Oldfield. He subsisted chiefly by his pen, for he had no benefice till a few weeks before his death, when he was presented with the living of Upson, in Dorsetshire, which his father possessed before him. His other pieces are, "The Mother-in-Law; or, the Doctor of the Disease," comedy, 1733; "The Man of Taste," comedy, 1735; "Universal Passion," do. taken from Shakespeare, 1737; "The Coffee House," dramatic piece, 1737; "Art and Nature," comedy, 1738; "An Hospital for Fools," dramatic fable, 1739; "Mahomet the Im-

postor," tragedy, 1744. This was left unfinished by the author, and completed by Dr. John Hoadley.

"The Picture; or, Cuckold in Concert," comedy, 1745, all acted at Drury Lane. He wrote also a comedy called "Sir Roger de Coverly," by the desire of Mrs. Oldfield, who intended to have played the Widow. Mr. Wilkes was designed for Will Honeycomb, and Mr. Cibber for Sir Roger, but the deaths of the two former occasioned its being laid aside. He also wrote and assisted in other works, and died April 27, 1744, leaving behind him a wife and two children.

MILLER, (Miss) actress, was much approved of in the country, and was consequently engaged at Drury Lane, where she has occasionally appeared to advantage.

MILLS, (WILLIAM) actor, and was reckoned a good comedian. He belonged to Drury Lane, but no particulars of him are recorded. His wife died in March, 1733. His son was also a respectable actor. See *Fleetwood*.

MILLS, (Mrs.) actress, maiden name *Keys*, was introduced to the public at a very early age, her father and mother having been in the theatrical line, and the latter much approved of in the country, (see *Keys*.) —She was carefully instructed in dancing, in which she and her sister were great proficient, (see *Lee*). She became one of Mr. Hughes's company at his several theatres, Exeter, Plymouth, &c. She likewise performed at Sadler's Wells, and afterwards at the elegant private theatre, Fishamble Street, Dublin, at York, &c. The approbation she met with at these several places, procured her an engagement at the Theatre Royal, Covent Garden, where her first appearance was in *Sophia*, (Road to Ruin) and *Little Pickle*, (Spoiled Child) October 3, 1798. Notwithstanding Mrs. Jordan's fame in this latter part, (for whose benefit the piece was formerly produced) yet the agreeable vivacity which Mrs. Mills displayed in it, free from servile imitation, gave so much satisfaction, that she received the thanks of the manager for her

exertions, and repeated the character several nights with continued applause. Indeed it is said that she would have played it still oftener, but that the proprietors of Drury Lane, by whose consent the piece (which is only a simple alteration of Cibber's "School Boy,") was then represented at Covent Garden, thought proper to revoke their permission. She afterwards appeared in other parts, comedy, opera, and pantomime, and was engaged this last summer season at Mr. Colman's theatre, where she has added to her list of characters, without diminishing her fame. Her husband is on the stage, but is a performer of little or no consequence. Her sister-in-law, Miss Mills, made her first appearance at Covent Garden Theatre, in *Cherry*, (*Beaux Stratagem*) Jan. 7, 1800.--- This lady's person is handsome, and her manner sprightly. She acquitted herself to the satisfaction of the audience.

MITCHELL, (JOSEPH) was the supposed author of "The Fatal Extravagance," (see *Hill*) and the real author of "The Highland Fair," ballad opera, 1731. He was the son of a stone-cutter in North Britain, and according to Cibber's account received an University education, while he remained in that kingdom.---He quitted his own country, and repaired to the metropolis of its neighbouring nation, with the view of improving his fortune. Here he got into favour with the Earl of Stair, and Sir Robert Walpole, on the latter of whom he was for great part of his life almost entirely dependant. He experienced much favour from Hill, who resigned to him both the profits and reputation of the above piece; but Mitchell was ingenuous enough not only to acknowledge his obligations, but to avow to the world the real author of it. He died Feb. 6, 1738.

MITCHELL, (COLIN) actor, was a native of Ireland, where he frequently performed. He was engaged by Mr. Daly, on his commencing manager, and played the character of Stockwell, (West Indian) on the opening of Smock Alley

Theatre. He performed afterwards with Mr. Owenson, at Fishamble Street, and refused to repeat a character in Macklin's "Love a la Mode," as the piece was performed without the author's permission, and with whom he was on terms of friendship. He has performed at several provincial theatres, and died a few seasons ago. There was a Miss Mitchell, (probably a relation), who made her first appearance at Covent Garden in *Yarico*, 1798, with some applause, as a singer. She had been on the Bath stage, and died in 1799.

MOLLOY, (CHARLES) author of three dramatic pieces, viz. "The perplexed Couple," 1715; "The Coquet," 1718; and "Half-pay Officer," 1720, was born in Dublin, and descended from a respectable Irish family. He received part of his education at Trinity College, of which he afterwards became a fellow.---On his first coming to England, he entered himself of the Middle Temple, and is supposed to have assisted some periodical works. He married a lady of fortune, and died July 16, 1767. As a dramatist, he was not very successful. "The Coquet" was revived by the present Mr. Colman, under the title of "Wives in Plenty," but by no means approved of.

MONCRIEF, (JOHN) author of a tragedy called "Appis," acted at Covent Garden, 1755. He was a native of Scotland, and died about the year 1767.

MOODY, (JOHN) formerly actor, is by some said to be a native of Ireland, (Cork) while others assert, that he was born in the neighbourhood of Covent Garden. It is certain, however, that he had a narrow escape from being forced into the rebellion in 1745. One of his biographers also asserts, that, soon after his appearance on the stage, he embarked for Jamaica, where he performed for some years. The first authentic intelligence of him as an actor, is as a member of the Norwich Company, where he was the principal tragedian, and performed both the heroes and lovers, (see *Peterson*). His first appearance at Drury Lane was in the character of *Thyrsus*, (Anthony and Cleo-

(Cleopatra) Jan. 12, 1759, owing to the sudden indisposition of Mr. Holland, whose name was in the bills for the part. To this accident he owed his introduction to Drury Lane, and Garrick for his service that night presented him with five guineas.--- He made his regular debut May 22, in the same year, in "Henry the Eighth," and soon after fixed his reputation as an actor, by his performance of Sir Callaghan O'Brallaghan, (Love a la Mode); and at the same period represented, with great effect, the Rustic, (Harlequin's Invasion.) In 1761, he further added to his reputation, by his performance of Capt. O'Cutter, (The Jealous Wife); and the Irishman, in "The Register Office." So faultless was his manner of performing Irish characters at this time considered, as to draw from Mr. Churchill a remarkable eulogium in "The Rosciad," which Mr. Moody always considered as his passport to the Temple of Fame. After he had been a few years on the London Theatre, his activity in defence of the property of his employers, embroiled him in a dispute which occasioned a temporary dismission from the stage, to which he was not restored, until he had published an apology, in terms more humiliating than the nature of the offence demanded. This transaction originated in the disputes relative to the taking of half-price. Jan. 25, 1763; the mal-contents, who called themselves the *Towns*, determined to bring their demand to an issue. On that day a printed paper was industriously dispersed in the taverns, coffee-houses, &c. complaining of the managers of the theatres refusing admittance at the end of the third act of a play, for half-price. At Drury Lane Theatre, in the evening, upon the drawing up of the curtain, when Messrs. O'Brien and Holland began the play of "The Two Gentlemen of Verona," they were interrupted by a confused noise; upon which Mr. Garrick came upon the stage, and attempted to speak, but an uproar immediately began; and the ladies withdrawing, the benches were torn up---the glass lustres broke, and thrown upon the stage---

and a total confusion ensued, which prevented the play from going on, and about nine o'clock the house was cleared, the money being returned. On this occasion Mr. Moody considered himself bound to protect the theatre from mischief, and endeavoured to secure some of the rioters; one in particular, who, with a lighted torch menaced to set fire to the house. This was an offence not to be overlooked, and accordingly an atonement was to be demanded at the proper season. At Covent Garden Theatre redress having been demanded in the same manner, it was readily promised, on which the performers at that theatre were permitted to proceed. January 28, the following Address to the Public appeared in the Public Advertiser:---
 "The managers of Drury Lane Theatre having been suddenly called upon, last night, to answer the charge of an innovation in regard to their prices, Mr. Garrick acquainted the audience, *That he was not conscious that the managers had done any thing in this respect, in which they were not fully authorized by the established usage of the theatre; and that if there had been the slightest innovation, it should be rectified.* And this unexpected complaint being grounded on the assertions contained in a printed paper, which had been, the same day, industriously circulated in coffee houses, and distributed through every part of the theatre, Mr. Garrick promised to publish a full answer to the charges contained in that paper: but the clamour still continuing, the performance of the play was entirely prevented. The managers, therefore, find themselves under the necessity of informing the public, that a full and satisfactory answer will be published accordingly: and it is hoped that they will, with their usual candour, suspend their judgment on this occasion till the appearance of such answer, which will be in a few days." At night, when the third music began at Drury Lane, the audience insisted on "Britons strike Home," and "The Roast Beef of Old England," which were played accordingly. Mr. Holland coming
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In to speak the prologue to "Elvira," he was hissed off. Mr. Garrick immediately came on, but could not obtain a hearing. After a confused uproar, which lasted some time, during which he remained on the stage in a state of mind that may be more easily conceived than expressed, a hundred voices calling out, *Hear him! Hear him!* while as many others called out, *Hear the Pit!* he was asked from the pit "Whether he would answer the questions that should be put to him?" He respectfully said, "He would." The following question was then put: "*Will you, or will you not, give admittance for half-price, after the third act, except during the first winter of a new pantomime?*" —Mr. Garrick wanted to explain the reasons of his conduct, in asking full prices during the first run of a new play, but could not obtain leave: He was required to give an explicit answer, *Yes* or *No*. After again attempting to speak to explain his conduct, he called out, in some agony, not without a mixture of indignation, we may suppose, at the uncandid treatment he had received, *Yes*; and the audience expressed their triumph in the manner they usually express their applause. Mr. Ackman, an actor who had incurred some displeasure on the preceding night, was next called upon to make an acknowledgment; which he did. Mr. Moody was then called upon to apologize for the offence he had given. He, imagining that he should bring the audience into good humour by a laughable absurdity in the tone and language of a low-bred Irishman, said, "He was very sorry that he had displeased them by saving their lives in putting out the fire." This speech was so ill taken, that it rather inflamed than cooled the rage of the rioters; and they loudly and vehemently insisted that he should go down on his knees and ask their pardon. Mr. Moody was so far from complying with this positive command, that he had the courage absolutely to refuse, saying, "I will not, by G—!" When he came off the stage, Mr. Garrick was so pleased with his behaviour, that he received

him with open arms, and assured him, that "whilst he was master of a guinea, he should be paid his income; but that if he had been so mean as to submit to the required abasement, he would never have forgiven him." The tumult was so great on Mr. Moody's refusing to comply with the demand of the audience, that to appease their wrath Mr. Garrick promised he should not appear on the stage again during the time he was under their displeasure. —Mr. Moody's situation was by no means eligible: he was reduced to the necessity of either taking leave of the capital, and joining the itinerant actors in the country, or of depending upon the generosity of the manager. He could expect no mercy from the gentlemen who had en-joined so severe a penance for an act of duty: he was therefore determined, after weighing all consequences, to seek redress from the original plotter of all the mischief, Mr. Fitzpatrick himself, and accordingly waited upon him at his chambers in the Temple. Mr. Fitzpatrick, perceiving that Mr. Moody was determined to exact satisfaction, asked him what reparation he wished to have. Mr. Moody said, he expected that he would sign his name to a paper, and repair the injury, by acknowledging that he had acted towards him in a most unjust and improper manner; at the same time that he would request his friends not to insist on the penance prescribed to Mr. Moody, but to receive him to favour, on his making any reasonable excuse. Mr. Fitzpatrick now assumed the man; he declared that no power on earth should prevail on him to sign such a writing. Mr. Moody then renewed his positive resolution to right himself. After some further altercation, Mr. Fitzpatrick proposed to serve Mr. Moody in another way, and perhaps more effectually than the signing any instrument whatever: he wrote a letter to Mr. Garrick, in a strain very condescending, and to a proud man very humiliating. The chief purport of his epistle was to acquaint him, that whenever he thought proper to in-
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roduce Mr. Moody to the audience, he and all his friends would attend, and contribute to his being reinstated in the favour of the public. In this manner this troublesome affair concluded, and Mr. Moody returned to the stage, on which he remained till the end of the season of 1796, when he retired. He latterly seemed too negligent of his fame, and however great his *early* representations of the Hibernian characters might have been, his *late* performances of them were so tame and indifferent, that he was a Sir Lucius O'Trigger without humour, and a Major Dennis O'Flaherty without spirit. These are qualities which in Churchill's time he must have possessed, or how could he have created "Mirth from their Follies--from their Virtues praise."

MORE, (HANNAH) dramatist, was born in Bristol, where for some time she kept a boarding school for ladies. She produced a tragedy, called "The Inflexible Captive," which was acted one night at Bath, 1774; also "Percy," tragedy, acted at Covent Garden, 1777; and "Fatal Falsehood," do. 1779. Mrs. Cowley produced a tragedy the succeeding season at the Haymarket, called "Albina," which was so similar to "Fatal Falsehood" that the critics complained of plagiarism, and a paper war commenced between Miss More and Mrs. Cowley. The former had certainly the advantage, for her play was performed previous, and was well represented. Mrs. Cowley's tragedy, which succeeded it, was ill supported. The character allotted to Mrs. Montague was so opposite to that lady's feelings, that, notwithstanding her exertions, she failed in it. Mrs. Massey also, who performed Albina, was to have spoken the prologue, but she was so confused, she could not deliver it.---The literary contest between these ladies was very violent, and probably it is owing to this that Miss More has never since written for the stage.---She published a volume, entitled "Sacred Dramas," 1782, and has endeavoured to correct the present mode of Female Education, for which laudable endeavour she has lately

received the commendations of the church. She has complained of the immorality of the German Drama, which has proved contagious to the English, and has inferred, that till the introduction of those plays, the crimes of *adultery* and *seduction* were never rendered amiable on our stage. Miss More, however, has forgot the comedy of "The Chapter of Accidents;" still there is much truth in her assertions; and it would be happy for every young lady if she had so capable--so excellent a preceptors.

MOORE, (EDWARD) dramatist, was bred a linen-draper, and married the daughter of Mr. Hamilton, table-decker to the princesses, who had also a very poetical genius. Mr. Moore produced "The Foundling," comedy, 1748; "Gil Blas," do. 1751; and "The Gamester," tragedy, 1753; all acted at Drury Lane. He died February 17, 1757. There is a Mr. Moore, who this season (1801) produced a musical entertainment at the Haymarket, called "The Gipsy Prince." He is a native of Ireland, and has written some elegant poems, &c.

MOOREHEAD, (JOHN) composer, was born in Ireland, of respectable parents, who had a large family. He discovered an early attachment to music, and, by constant application, became a considerable proficient in that science. He was employed in the orchestra at several provincial theatres, and first displayed his abilities as a composer in a piece which was performed with great applause at Sadler's Wells, about three seasons ago. In 1798, he accepted a situation in the orchestra at Covent Garden, but with the laudable view of introducing his music when an opportunity offered.---The manager soon discovered his merit, and his assistance was solicited in the pantomime of "The Volcano," after which he composed some of the music of "Perouse," "Il Rondacani," &c. During the rehearsal of one of his pieces, he left the band to make some necessary observations to the performers, and to his great surprise was *fined* for being absent from the

the orchestra. Having, in vain, expatiated on the injustice of such fine, he spiritedly quitted a situation where his abilities had created so much envy. As a composer, he certainly possesses more scientific knowledge and originality than many who assume that name. His brothers are likewise in the musical line, and have always found in John what few brothers are, and what every brother should be.

MORGAN, (M'NAMARA) author of a tragedy called "Philoclea," acted at Covent Garden, 1754, was a native of Ireland, and called to the Irish bar. Through the interest of Mr. Barry (with whom he had contracted a friendship) the above piece was performed, which, having been well supported by the author's friends, met with some success. He died in the year 1762.

MORRIS, (EDWARD) dramatist, was a student in the Temple, when he produced "The Adventurers," farce, acted at Drury Lane, 1790; "False Colours," comedy, acted at the Opera House, by Drury Lane company, 1793; and "The Secret," comedy, acted at Drury Lane, 1799. The first piece was written at a very early age, and betokened abilities which only required cultivation.--- His comedies have merit, particularly the last, but he has still *the secret* to learn of pleasing a corrupted taste. There was an actress of the name of Miss Morris, who was a favourite in the country, and belonged to Covent Garden Theatre previous to her marriage to Mr. Pierce, in 1797.

MORTON, (THOMAS) dramatist, was born in the county of Durham.---His father died when he was very young, and the care of his education and fortune devolved on his uncle, Mr. Maddison, who sent him to Soho Square Academy, where he was a contemporary performer in the private plays of that seminary, with Mr. Holman. He became afterwards a member of Lincoln's Inn. His dramatic works are "Columbus; or, the World Discovered," historical drama, acted at Covent Garden, 1792. Mr. Thelwall, then a famous political lecturer, laid claim to this

piece. He had sent an opera nine months before to Mr. Harris, on the same subject, which was rejected; and he complained that several incidents and characters in it were similar to those in "Columbus," but the fact is, both pieces were chiefly taken from Marmontel, and consequently a similitude was unavoidable.--- "The Children in the Wood," musical entertainment, acted at the Haymarket, 1793; "Zorinski," musical drama, do. 1795; "The Way to get Married," comedy, acted at Covent Garden, 1796; "A Cure for the Heart Ache," do. 1797; "Secrets worth knowing," do. 1798; "Speed the Plough," do. 1799; "The Blind Girl," opera, ditto, 1800.

MOSS, (Mr.) actor, was born in Dublin, and at an early period was sent over by his friends to England; where he was engaged in an active profession. His engagements in business he quitted for the stage, and joined a company of performers at Enfield, in Essex. By perseverance he became a favourite comedian, particularly at Edinburgh, and thro' Macklin's recommendation was engaged for the Dublin theatre, where he performed "The Miser" thirteen nights successively. Having been on all the Irish stages, he procured an appearance at Drury Lane, where he made his *début* in Lovegold, (Miser) 1786, but declined an engagement on account of the salary offered.--- Soon after this he was arrested by Mr. Daly, the then Irish manager, either for the forfeiture of articles, or some account between them; whatever it might have been, it was adjudged an oppressive case, for Mr. King (then acting manager at Drury Lane) and the late Mr. Colman, were about uniting their efforts for his enlargement, but previous to their intention, Mr. Daly thought proper, through his agent, to liberate him, on condition of his subscribing an advertisement, which afterwards appeared in the London papers, acknowledging his *liberality* and *gentleman-like* conduct. The law will not admit of the validity of any paper that is signed by a person in duress, with-

without his attorney is present, and common sense must have been assured that Moss's pen was at this time guided by *liberty*, and not *truth*.— He now performed a few nights at Bath, and the succeeding summer was engaged at Colman's theatre, and afterwards at Drury Lane, but in consequence of not being brought forward as often as he wished, he solicited his discharge, which was granted 1789. He then went to Edinburgh, and Mr. Daly having been, in the season of 1791, distressed for a low comedian, Moss was engaged by him, on considerable terms, which the manager thought to reduce by *weekly fines*; but Mr. Moss not submitting to these arbitrary deductions, went to law with him every week, and recovered his salary. Of course, Mr. Daly and he did not part on very friendly terms.

MOSSOP, (HENRY) actor, was born in the year 1729. His father, a clergyman, was rector of Tuam, in the province of Connaught, in the kingdom of Ireland. Henry, as well as his father, was bred in Trinity College, Dublin, where he obtained his degree. His first appearance on the stage was at Smock Alley, Nov. 28, 1749, in the character of Zanga, (*Revenge*) which he played three successive nights with uncommon applause. His next character was Richard; after which he quarrelled with the manager, went to London, and appeared at Drury Lane in the last character with considerable success. He continued acting in London, and occasionally in Dublin, till the year 1761, when he became manager of Smock Alley, in opposition to Barry and Woodward. This contention, which led to the ruin of his rivals, completed his own, and after various turns of fortune, excluded from Drury Lane and Covent Garden Theatres, he died at Chelsea, Nov. 1773, in extreme poverty, having only one halfpenny in his possession at his decease. Mr. Garrick proposed to bury him at his own expence, but his uncle prevented that offer from taking place. This actor excelled most in characters of ire, ambition, and regal tyranny. He had a

strong and harmonious voice, which could rise from the lowest note to the highest pitch of sound, and was indeed one of the most comprehensive ever heard. Notwithstanding, in his accents there were frequent improprieties, as Churchill has remarked, and in tender passages he was very awkward. He was exceedingly vain of his abilities, and that vanity (as is generally the case) was accompanied with jealousy. He was offended that Garrick should play Richard after his performance of it at Drury Lane, when the play, and perhaps the *player*, was commanded by the Prince of Wales. In acting, he frequently worked himself up to a belief that he was the very person he represented, and one night that he returned home to his lodgings after performing King Richard, he flew into a violent passion with his servant, who appeared before him with a *small* candle, and asked him if that was a taper fit to light his *Majesty* to bed? Notwithstanding all his defects, he was in London, after Garrick and Barry, the most applauded and valuable actor.

MOTTLEY, (JOHN) dramatist, was born in 1692, and received the first rudiments of his education at St. Martin's Library School, but was soon called forth into business, having been placed in the Excise Office at sixteen years of age, under the Comptroller, Lord Viscount Howe, whose brother and sister were both related by marriage to his mother. This place he kept till 1720, when, in consequence of an unhappy contract he had made, probably in pursuit of some of the bubbles of that infatuated year, he was obliged to resign it. Soon after the accession of George I. he was promised the place of one of the Commissioners of the Wine Licence Office; but when the day came that his name should be inserted in the patent, a more powerful interest, to his great surprise, had stepped in between him and the preferment. He was likewise disappointed of a place in the Exchequer, which had been absolutely given to him by Sir Robert Walpole, but the minister afterwards recollected, that

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he had made a prior promise of it to another. Finding his fortune in some measure impaired, and his prospects over-clouded, he applied to his pen for the means of immediate support, and his first play, and some of the succeeding ones, met with tolerable success. He died October 30, 1750. His dramatic pieces are "The Imperial Captives," tragedy, acted at Lincoln's Inn Fields, 1750; "Antiochus," do. 1721; "Penelope," burlesque opera, acted at the new theatre in the Haymarket, 1728; "The Craftsman; or, Weekly Journalist," farce, 1728; "The Widow bewitched," comedy, acted at Goodman's Fields, 1730. He also assisted in the farces of "The Devil to Pay," and "Penelope."

MOUNTAIN, (Mrs.) actress and singer, maiden name *Wilkinson*, was born in London about the year 1770. On the opening of the Circus, (1782) where her father and mother were also employed, she made her first appearance before the public in a burletta, (the characters having been all sustained by children from six to twelve years old) and gave early specimens of her ability and judgment. Having performed a few nights at the Haymarket, she was introduced to Mr. T. Wilkinson, (no relation to her family) who brought her out at Hull, in the character of Patty, (Maid of the Mill) where she met with encouragement, and so rapidly improved in her profession, that as soon as the company commenced their season at York, the manager liberally raised her salary. Here she became a great favourite, and when Mrs. Jordan quitted the company for Drury Lane, was appointed her substitute. After this she played at Liverpool, and in 1786 was engaged at Covent Garden, where she appeared in the characters of *Fidelia*, (Foundling) and *Leonora*, (Padlock) with general applause; but during the season, had not frequent opportunities of exerting her abilities.--- She now married Mr. Mountain, a native of Ireland, then leader of the theatre and concert hall, Liverpool, and who afterwards became leader of the band at Covent Garden.

---In the summer of 1789, she visited Dublin; where her performances were highly approved of. At the close of the season of 1791, she was discharged from Covent Garden for having demanded her salary when indisposition had rendered her incapable of performing. She then visited Dublin again during a winter season, and afterwards recovered her situation at Covent Garden, but on the expiration of her articles, in consequence of another difference about salary, an additional trifle having been desired, she was finally dismissed. She then sung at Vauxhall, and has lately procured engagements for winter and summer at Drury Lane and the Haymarket. Though not a first-rate actress and singer, she soars far above mediocrity, particularly as a singer, and her utility as both to a theatre is evident, since her place at Covent Garden has not yet been supplied to the satisfaction of the public.

MOZART, (W. A.) composer, from whose works much has been borrowed for the English stage, was born at Salzburg in 1756, where his father was master of the chapel.--- Young Mozart, at the age of three years, attending to the lessons which his sister, then seven years old, was receiving at the harpsichord, suddenly became captivated with the harmony; and when she had left the instrument, he would instantly place himself at it, find the thirds, sound them with the liveliest joy, and employ whole hours at the exercise.--- His father, urged by such early and striking indications of genius, immediately began to teach him some little airs; and soon perceived that his pupil improved even beyond the hopes he had formed of him. At the age of six years, he had made such progress as to be able to compose short pieces for the harpsichord, which his father was obliged to commit to paper for him. From that time nothing made any impression upon him but harmony; and infantine amusements lost all their attractions unless music had a share in them. His father returning home one day with a stranger, found little Mozart

Mozart with a pen in his hand.---
 "What are you writing?" said he,
 "A concerto for the harpsichord,"
 replied the child. "Let us see it;"
 rejoined the father, "It is a marvel-
 lous concerto, without doubt." He
 then took the paper, and saw nothing
 at first but a mass of notes mingled
 with blots of ink by the mal-address
 of the young composer, who, un-
 skilled in the management of the
 pen, had dipped it too freely in the
 ink; and having blotted and smear-
 ed his paper, had endeavoured to
 make out his ideas with his fingers;
 but on a closer examination, his
 father was lost in wonder; and his
 eyes, delighted, and flowing with
 tears, became rivetted to the notes.
 "See," exclaimed he to the stranger,
 "how just and regular it all is! but
 it is impossible to play it: it is too
 difficult." "It is a concerto," said
 the child, "and must be practised
 till one can execute it. Hear how
 this part goes." He then sat down
 to perform it; but was not able to
 execute the passages with sufficient
 fluency to do justice to his own ideas.
 Extraordinary as his manual facility
 was, universally allowed to be for his
 age, it did not keep pace with the
 progress of his knowledge and in-
 vention. In the year 1762, his father
 took him and his sister to Munich,
 where he performed a concerto be-
 fore the elector, which excited the
 admiration of the whole court; nor
 was he less applauded at Vienna,
 where the emperor called him the
little sorcerer. His father gave him
 lessons only on the harpsichord; but
 he privately taught himself the violin;
 and his command of the instrument
 afforded the elder Mozart the utmost
 surprise, when he one day at a con-
 cert took a second violin, and ac-
 quitted himself with more than pass-
 able address. True genius sees no
 obstacles. It will not, therefore, ex-
 cite our wonder, if his constant suc-
 cess in whatever he attempted begot
 an unbounded confidence in his own
 powers: he had even the *laudable*
 hardihood to undertake to qualify
 himself for the *first* violin, and did
 not long remain short of the neces-
 sary proficiency. In the year 1763

he made, with his father and sister,
 his first grand musical journey. He
 visited Paris; and was heard by the
 French court, in the chapel-royal at
 Versailles, where his talent on the
 organ was admired even *more* than
 on the harpsichord. At Paris, the
 musical travellers gave two concerts,
 which procured them the highest re-
 putation, and the distinction of pub-
 lic portraits. It was here that a set
 of sonatas for the harpsichord, some
 of his earliest compositions, were en-
 graved and published. From Paris,
 they went to London, where they
 also gave two concerts, consisting
 of symphonies composed by young Mo-
 zart, who even at that early age, sang
 also with much expression, and prac-
 tised publicly with his sister. From
 London, where Mozart also publish-
 ed six sonatas for the harpsichord,
 the musical family went to Holland,
 thence again to France; and in 1766
 returned to Salzburg. In 1768 he
 again visited Vienna, where Joseph
 the second engaged him to set to
 music a comic opera, entitled "*La*
Finta Semplice," which obtained
 the approbation of Hasse and Meta-
 stasio. It was at this time also, that,
 although but twelve years of age, he
 composed the music for the conse-
 cration of the church of orphans, at
 the performance of which he himself
 presided. In 1769 Mozart again re-
 turned to Salzburg, where he became
maitre de concert. Not having yet
 seen Italy, in the December of the
 same year, he set out for that seat of
 the fine arts. Those talents which
 had already excited the admiration
 of Germany, France, and England;
 now awakened in that land of mu-
 sical taste the most lively enthusiasm.
 ---In 1771 he had no sooner given
 personal proofs of his genius, than
la scrittura for the following carnival
 was conferred upon him. He visit-
 ed Bologna, then as famous for har-
 monious excellence as Naples, where
 the celebrated theorist, Martini, was
 amazed to see a German boy work
 and execute the theme of a fugue
 which he presented to him, in the
 extraordinary style in which Mozart
 acquitted himself. He next went to
 Florence: Florence even enhanced

the eulogiums which Bologna had lavished upon him. During the holy week he arrived at Rome, and assisted at the "Miserere" in the Sixtine chapel, which performance is justly considered as the *me plus ultra* of vocal music. This circumstance claims particular notice, as inducing a proof of another faculty of his mind, only to be equalled by those wonderful powers which he had already demonstrated. He was prohibited from taking a copy of this *miserere*, and therefore picqued himself on retaining it in his memory. Having heard it with attention, he went home, made out a manuscript from recollection; returned the next day to the chapel, heard the piece a second time, corrected the rough draught, and produced a transcript which surprised all Rome. This *miserere* formed a *scorer* numerous in its parts, and extremely difficult of execution. His mind had embraced and retained the whole!-- He soon after received from the Pope the order of the gilt-spnr; and at Bologna was complimented, by an unanimous decision, with the title of "Member and Master of the Philharmonic Academy." As a proof, *pro forma*, of his qualifications for this academical honour, a fugue, for four voices, in the church style, was required of him, and he was shut up alone in his chamber. He completed it in half an hour; and received his diploma. The opera which he composed for Milan, was called "Mithridates: this piece procured him *la scrittura* for the grand opera of the carnival of 1773, which was his *Lucio Sula*. At length, after a tour of fifteen months, he returned to Salzburg. In 1777 Mozart visited Paris: but the music of that capital, which so little accorded with his taste, together with the disgust he conceived from the base intrigues of the late French court, soon determined him to quit that capital, and return to his domestic comforts. In 1781, at the request of the elector of Bavaria, he composed the opera of "L'oc-meneo" for the carnival of that year.---At his twenty-fifth year he was invited to Vienna, where he continued

spreading, as from a centre, the taste of his compositions through all Germany, and the lustre of his name over the whole of Europe. Joseph the second, solicitous for the perfection of the German opera, engaged Mozart to compose a piece. He accordingly produced "L'enlèvement du Serail;" performed for the first time in 1782. It excited the jealousy of the Italian company, who therefore ventured to cabal against it.---The emperor, addressing himself to the composer, said, "It is *too fine* for our ears, my dear Mozart, and most charmingly crowded with notes."---"Precisely what it ought to be," replied the spirited musician, who justly suspected that this remark had been suggested to Joseph by the envious Italians. This opera produced at Vienna unbounded applause and admiration; it drew the most overflowing audiences: every body was amazed at its new traits of harmony, and at passages so original, and, till then, so unheard from wind instruments. During the composition of this opera, he was married to Mademoiselle Weber, a distinguished *virtuosa*; and the piece was supposed to owe to this felicitous circumstance, much of that endearing character, that tone of tenderness, and that expression of the softer passions which form its principal attractions. "The Marriage of Figaro," which was in the highest repute at all the theatres, was in the year 1787 transformed into an Italian opera; and Mozart, at the instance of the emperor, set it to music. This piece was highly received every where, and kept possession of the theatre at Prague during almost the whole of the winter in which it first appeared.---Mozart came that very winter to Prague, and performed in public on the piano-forte. His auditors at all times listened to him with admiration; but whenever he played extempore, and indulged the spontaneous and uninterrupted sallies of his fancy, which he sometimes would for more than half an hour, every one was seized with the most enthusiastic raptures, and acknowledged the unrivalled resources of his imagination.

nation. About this time the manager of the theatre contracted with him for the composition of a new opera, which, when produced, was called "Il Dissoluto Punito; or, Don Giovanni." His reputation was now so exalted, that the Bohemians plucked themselves on the circumstance that this opera was composed for their entertainment. But this fame, this great and universal applause, had not yet produced to the admired artist any solid advantages; he had obtained no place, no settled income; but subsisted by his operas, and the instructions and occasional concerts which he gave. The profits of these proved insufficient for the style which he was obliged to support; and his finances became much deranged. The critical situation in which he now found himself, made him resolve to quit Vienna, and seek an asylum in London; to which metropolis he had been often invited; but Joseph nominating him *compositeur de la chambre*, though with a very inadequate salary, he was induced to accept it; and Germany had the advantage of retaining him. In the year 1791, Mozart, just after he had received the appointment of *Maitre de chapelle* of the church of St. Peter, and when he was only thirty-five years of age, paid the last tribute; and left the world at once to admire the brilliancy, and lament the shortness of his earthly sojournment. Indefatigable, even to his death, he produced during the last few months of his life, his three great master pieces: "La Flutte Enchantee," "La Clemence de Titus," and a "Requiem," his last production. "La Flutte Enchantee" was composed for one of the theatres at Vienna; and no dramatic Olio could ever boast a greater success.--- "La Clemence de Titus" was requested by the states of Bohemia, for the coronation of Leopold. The composer began it in his carriage during his route to Prague, and finished it in eighteen days. Some circumstances attending the composition of the last piece are too interesting to be omitted. A short time before his death, a stranger came to him with

the request that he would compose as speedily as possible, "A Requiem" for a catholic prince, who, perceiving himself on the verge of the grave, wished, by the execution of such a piece, to soothe his mind, and familiarize it to the idea of his approaching dissolution. Mozart undertook the work; and the stranger deposited with him as a security, four hundred ducats, though the sum demanded was only two hundred. The composer immediately began the work, and during its progress, felt his mind unusually raised and agitated. He became at length so infatuated with his requiem that he employed not only the day, but some hours of the night, in its composition.---One day, while he was conversing with Madame Mozart on the subject, he declared to her that he could not but be persuaded that it was for himself he was writing this piece.---His wife, distressed at her inability to dissipate so melancholy an impression, prevailed on him to give her the score. He afterwards appearing somewhat tranquillized, and more master of himself, she returned the score to him, and he soon relapsed into his former despondency. On the day of his death, he asked for the requiem, which was accordingly brought to his bed. "Was I not right," said he, "when I declared that it was for myself I was composing this funeral piece?" and the tears trickled from his eyes. This production of a man impressed during its composition with a presentiment of his approaching death is *unique* in its kind, and contains passages which have frequently drawn tears from the performers. Mozart, at the time of his death, was considerably involved in debt; but Vienna and Prague disputed the honour of providing for his widow and children; and M. Van Switten has been a father to them.---This account is chiefly extracted from a Memoir of him, written by Mr. Thomas (now Dr.) Busby, a gentleman who has lately distinguished himself in musical composition, and whose first dramatic effort was the music of "Joanna," acted at Covent Garden, 1800, which evinced

exincd much science and grandeur. He also composed an Oratorio, called "The Prophecy," &c.

MOZEEN, (THOMAS) actor, and author of a farce called "The Heir-ess; or, Antigallican," acted at Drury Lane, 1759, printed 1762, was bred to the law, and quitted it for the stage. He belonged to the Theatre Royal, Drury Lane, but made no very conspicuous figure. He published a book, called "Young Scarron," which contained some curious and entertaining adventures of country comedians. He died March 28, 1768.

MUNDEN, (JOSEPHS.) actor, is a native of London, born in 1758. He lost his father in his infancy, and remained under his mother's protection till he had attained his twelfth year, when he was placed with an apothecary; but after a month's trial he became disgusted with the profession, and being celebrated for his penmanship, was apprenticed to a writing stationer. His master died within two years, and he was turned over to another in the same line. Having had an early inclination for the stage, his unsettled situation increased his desire, and he followed a performer, with whom he had formed an acquaintance, to Liverpool. The first employment he here received was to write out the parts, and occasionally he assisted on the stage in silent characters. On the closing of the season, and departure of the company, a number of gentlemen in the town got up the play of "Henry the Fourth," when Munden cheerfully assisted, and for the first time spoke on the stage, as one of the Carriers, and as Baidolph. He then joined a strolling company at Rochdale, in Lancashire, and after having experienced all the varieties of an itinerant life, returned to London, and was kindly received by his mother, notwithstanding her aversion to the path he had chosen. Having now assisted in two or three plays, which were represented during winter at the Haymarket, by permission of the Lord Chamberlain, his performance was noticed by the Canterbury manager, (Mr. Hurst) who

immediately gave him an engagement. Here he attempted the first line of low comedy, (1790) and his merit gained him both the good-will and applause of the town. He then played at Brighthelmstone with equal success. At this time the principal comedian in Chester died, and he was immediately applied to by the then managers, Austin and Whitlock, to supply his place. Mr. Austin had been a performer at Drury Lane under Mr. Garrick's management. He had been also his confidant, and, on many occasions, his very slave; but, having been only repaid by false promises, he was under the necessity of leaving the manager, (to whom he never returned) his friends, and country, and seeking refuge in Ireland. Munden, having accepted this invitation, had for some time to conquer the impression which his favourite predecessor had made on that audience in his respective characters, and his perseverance at length removed their prejudices. From Chester he went to Whitehaven, thence to Newcastle upon Tyne, and afterwards visited Lancaster, Preston, and Manchester: in short, the actor soon became manager. Austin retired, and Munden purchased, in conjunction with Mr. Whitlock, the whole of the company's concerns in the theatres of Newcastle, Lancaster, Preston, Warrington, and Chester: to these they soon after added Sheffield Theatre. At last, wearied with the vexations of management, teased with disputes, and disgusted with the complaints of performers, who, though they think themselves gods, are incapable of acting like men, he availed himself of an opportunity of disposing of his share, and cheerfully resigned his authority. On the death of Mr. Edwin, he procured what he had long wished for, an engagement in London, and made his first appearance at Covent Garden (1790) in Sir Francis Gripe, (Busy Body) and Jemmy Jumps, (Farmer), where he met with considerable applause. He had, however, as at Chester, to subdue prejudice, and gradually win the public favour. On the secession of Wilson and Quick, he joined

joined a different line of business with the former, and with equal success. He performed two seasons at the Haymarket, (1797-8) and also at Dublin with manager Jones. He was one of the performers who complained of the grievances at Covent Garden, (see *Holman*.) As an actor, he is one of the first in the comic line, and not only acts, but dresses his characters with considerable judgment.

MURPHY, (ARTHUR) dramatist; and formerly actor, is a native of Ireland, and was born in the county of Roscommon, near Elphin, Dec. 29, 1730. His father, Richard Murphy, was a merchant in Dublin, and his mother, whose maiden name was French, was the daughter of Arthur French, of Tyrone, in the county of Galway, and sister to the late Jeffery French, of Argyll Buildings. Our author was brought to London by his mother, with an elder brother, (since deceased) when eight years old, and was sent to an aunt, Mrs. Plunket, then residing at Boulogne. This lady, in consequence of an ill state of health, was obliged to visit the south of France, and previous to her journey, sent her nephew to the college of St. Omer, 1740. At this seminary, he remained six years and a half, and on his return, was sent to the counting-house of Mr. Hanold, an eminent merchant in Cork. Having spent two years with that gentleman, by his uncle's desire, he revisited London, and was placed as an assistant book-keeper in the banking house of Ironside and Belchier, in Lombard Street. The cause of his having left Cork has been ascribed to a theatrical dispute which arose in the town, and in which Murphy had taken an active part. Having cultivated a taste for literature, he quit his mercantile employment, and commenced author in 1752, when he set up "The Gray's Inn Journal," which continued two years. He then attempted the stage, and made his first appearance on the boards of Covent Garden, in the character of Othello, Oct. 18, 1754. At the end of the first year, he removed to Drury Lane, where he remained until the

season closed, and renounced the name of an actor for that of a dramatist. Though he possessed figure, voice, and competent judgment, yet, like many other authors, he found he could write much better than he could act. Not choosing, however, to depend entirely upon the productions of his pen for support, he determined to study the law, but on his first applications to the Societies of both the Temples and Gray's Inn, he was refused admission, on the illiberal ground of his having acted on the stage. He was, however, received as a member at Lincoln's Inn, and in due time called to the Bar. His dramatic pieces for the stage are, "The Apprentice," farce, acted at Drury Lane, 1756; "The Englishman from Paris," do. 1757; "The Upholsterer; or, What News?" do. 1758; "The Orphan of China," tragedy, do. 1759; "The Desert Island," dramatic poem, do. 1760; "The Way to Keep Him," comedy, three acts, do. 1760; the same enlarged to five acts, do. 1761; "All in the Wrong," do. 1761; "The Old Maid," farce, do. 1761; "The Citizen," farce, do. 1761, acted at Covent Garden, 1763; "No One's Enemy but his Own," comedy, acted at Covent Garden, 1764; "What we must all come to," farce, do. 1764, altered and called "Three Weeks after Marriage," 1776; "The Choice," farce, acted at Drury Lane, 1765; "The School for Guardians," comedy, acted at Covent Garden, 1767; "Zenobia," tragedy, acted at Drury Lane, 1768; "The Grecian Daughter," do. 1772; "Alzuma," do. 1773; "News from Parnassus," prelude, do. 1776; "Know your own Mind," comedy, do. 1777; and "The Rival Sisters," tragedy, acted at the Opera House by Drury Lane company, 1793. He wrote other pieces, which were never acted, besides translations, poems, prologues, &c. He has lately published some account of Garrick, but there are few anecdotes in it that have not been already known. Churchill, in his Rosciad, was pleased to ascribe to him a *lack of brains*; but had that rigid critic witnessed some of the productions of

of the present day, he might well have complained of the *barrenness* of other heads, and wished them half the *furniture* of Murphy's *Upper Story*.

MURRAY, (CHARLES) actor, was born in Cheshunt, near London, 1754. He is the son of Sir John Murray, at Broughton, baronet, whose name stands so conspicuous in the annals of the Rebellion of 1745, as secretary to the Pretender; and who, on account of the active part which he took in the cause of that unfortunate prince, was arraigned for high treason, but afterwards pardoned by the king. Charles, under the immediate guidance of his father, received a very excellent classical education, and at a proper season was sent to France, to acquire the language of that country. On his return to England, he was placed under a medical gentleman in London, and having attained a competent knowledge of pharmacy and surgery, became a surgeon's mate in the sea service, in which capacity he remained during several voyages which he made up the Mediterranean. In 1774, he was appointed at Liverpool, in whose infirmary he was a student, to a vessel bound to the coast of Guinea, but relinquished the post from a presentiment that he should not survive the fatal influence of the climate. --- Having performed with some applause at a private theatre in Liverpool, he determined, in spite of his friends, to quit the sea service, and venture on the stage. This intention he communicated to Mr. Younger, then manager of the Liverpool Theatre, who, in consequence of having no vacancy for him at that time in his own company, sent him to York, with a strong recommendation to Mr. Wilkinson. Here he made his first appearance in the character of Carlos, (Fop's Fortune) April 21, 1775, having, from family motives, assumed the name of *Raymur*, which is a transposition of the syllables of his own. He performed this part, which is remarkably long and difficult, at two days notice, without having ever read the play, or seen it, before he had undertaken the cha-

acter, and what is still more remarkable, he rehearsed it literally perfect the first day, to the astonishment of every person present. Such quickness of study, or strength of retention, convinced the manager of his utility; and the applause which his performance met with, further convinced him of his merit. During his stay with the York company, he became a very deserved favourite with the inhabitants of that city; and his stay would in all probability have been considerably prolonged, had not a riot occasioned his departure. He received an insult at a tavern in Wakefield, November, 1776, aimed chiefly at his profession, which, with becoming spirit, he resented. The succeeding play-night a party was assembled, in order to extort a public concession. The play was "*Alexander*," and the party rage was levelled at Raymur and a Mr. Eyles, (whose real name was *Orde*) who had given the entertainment at the above tavern. Mr. Raymur was to perform *Hephestion*, and Mr. Eyles *Lysimichus*. On the opening of the play, the tumult became general, and "*Pardon*" was the universal cry. Mr. Eyles acquiesced---Mr. Raymur refused---he quitted the stage, and his part was read by Mr. Miell, (see *Miell*). The next night was the "*Beaux Stratagem*." Raymur's party insisted he should play,---a scene of confusion took place. He appeared booted to apologize for not performing, being on the eve of departure for Doncaster. His friends leaped from the boxes on the stage, guarded the avenues of the wings, and forced him to go through his character without letting him dress for it, or suffering a scene to be shifted. He played his part, and was that night escorted by a large party to Doncaster. He now followed the sea service for a short time, but meeting with disappointments, engaged with Mr. Griffiths, then manager of the Norwich Theatre, where he resumed his real name. During his stay with this company, he produced two dramatic pieces, "*The New Maid of the Oaks*," 1778; and "*The Experiment*," 1779. From
Norwich



Engraved from an Original by J. Chapman

MR. MURRAY



Norwich he went to Bath, where he became so great a favourite that Mr. Harris offered him an engagement for five years on very liberal terms, which, by the advice of his friends, he accepted. He took leave of the Bath audience in a very elegant and interesting prosaic address on Mrs. Murray's benefit. His first appearance at Covent Garden was in *Shylock*, (*Merchant of Venice*) and *Bagatelle*, (*Poor Soldier*) Sept. 31, 1796. —The characters which he chiefly represents in London are interesting old men, in both tragedy and comedy, to which he gives peculiar dignity; but at Bath he performed more in the comic line, and acquired considerable fame in the part of Dr. Pangloss, (*Heir at Law*).

MURRAY, (Miss) actress, daughter of the preceding, made her first theatrical essay when but eight years of age, at Bristol, in *Prince Arthur*, (*King John*) for her father's benefit, 1791. The succeeding year she appeared at Bath on the same occasion, in *Titania*, (*Midsummer's Night Dream*). In 1793, she recited "Collins's Ode on the Passions," with universal applause, at the Assembly Room, Bath. In 1795, she performed *Perdita*, (*Florizel and Perdita*) for her father's last benefit at Bath, and

her fourth appearance on the stage, and first on the London boards, was likewise for her father's benefit at Covent Garden, in 1797, in *Perdita*. —The applause she met with was so great, that her second appearance in the same character was announced, but her father apprehensive that her abilities were not sufficiently cultivated for a London theatre, and, in fact, disapproving of the stage for his daughter, could not be prevailed upon to give his permission. During the succeeding summer season at Birmingham, she performed *Palmyra*, (*Mahomet*) in support, as usual, of her father's benefit, and in 1799, he consented to an engagement for her at Covent Garden, where she has appeared in several characters with universal approbation. During the summer seasons, she has, in conjunction with her father, played at Liverpool, and this last season for a few nights at the Haymarket, (1801). In genteel, sentimental comedy, and also in parts of humour, she has evinced abilities superior to her years; but the gentler walks of the drama, wherein youth, beauty, and innocence are delineated, are certainly those which *nature* has at present allotted her. Her brother, who was at sea, has lately died of the yellow fever.

N.

NORRIS, (HENRY) actor, wrote a farce, called "The Deceit," 1723, and altered Beaumont and Fletcher's comedy of "The Beggar's Bush," which he entitled "The Royal Merchant." His father was also an actor at Drury Lane, and from his admirable performance in Farquhar's comedy of "The Constant Couple," acquired the nickname of *Jubilee Dicky*. Young Norris had likewise great merit; he performed many years in the theatres of London and Dublin, but in the decline of his life went to York, where having joined the established company of comedians belonging to that city, he died Feb. 10, 1731.

NORTH, (Hon. FRANCIS) author of a musical drama called "The Kentish Barons," acted at the Haymarket, 1791. Miss Monck undertook the musical arrangement of the piece from motives of private friendship to the author. He is the son of the Earl of Guildford, and his play (which did not meet with much success) was to have been represented the preceding season, but was postponed on account of the death of his grandfather, the late Lord Guildford, Aug. 4, 1790.

NORTON, (Mrs.) actress, formerly known by the name of *Gilbert*, and said to be a sister to Mrs. Martyn, made her theatrical essay in the country,

country, and was engaged at Covent Garden in 1796, where her appearance was in *Lady Waitford*, (Dramatist) Sept. 23. Her daughter is also on the stage, but her line of business is very insignificant. There was a sister to Mrs. Martyr, *Miss Thornton*, who played *Miss Aubrey*, (*Fashionable Lover*) June 2, 1786, for that lady's benefit, and was probably Mrs. Norton.

NUNS, (Mr.) actor, and manager at Stafford, Worksworth, &c. having performed the characters of old men in low comedy with reputation in the country, made his first appearance in London at the Haymarket, in *Pep-*

per, (*The Fool*) July 26, 1785. His wife, who is sister to Mrs. Goodall, also appeared the same season at the Haymarket in *Clarissa*, (*Confederacy*) June 14. Her figure is good-- her voice agreeable---and she speaks with correctness and self-possession. She was much admired at Edinburgh, and takes the first line in tragedy and comedy at Stafford, &c. where the company lately consisted of Messrs. Fairburn, C. Stanton, Wallace, Knight, (a favourite in low comedy, but no relation to Mr. Knight, of Covent Garden), Darnby, Forrester, Pierce, Norris, Mr. and Mrs. Quantrel, Miss Pierce, &c.

O.

O'BEIRNE, (THOMAS LEWIS) author of a comedy called "*The Generous Impostor*," acted at Drury Lane, 1780, was born in Ireland, and bred to the church.

O'BRIEN, (WILLIAM) actor, and author of "*Cross Purposes*," farce, acted at Covent Garden, 1772; and "*The Duel*," comedy, acted at Drury Lane, 1773; was the son of a fencing master, and brought up, as supposed, to the same profession.--- He made his first appearance at Drury Lane Theatre, (1758) in Capt. Brazen, (*Recruiting Officer*) and in characters of that class arrived at a great degree of reputation. After continuing on the stage for six years, he married Lady Susan Strangways, daughter to Ford Ilchester, and soon after went over to America, where he enjoyed a profitable post.

O'BRIEN, (DENNIS) author of a comedy called "*A Friend in need, is a Friend indeed*," acted at the Haymarket, 1783. This piece had been previously promised the public, under the title of "*The Execution*."--- It was originally written in two acts, then enlarged to four, and afterwards reduced (as it was played) to three. Mr. O'Brien is a native of Ireland, and became noticed for an ironical defence of the Earl of Shelburne during his administration.

ODELL, (THOMAS) dramatist, was born in Buckinghamshire, where he had a very handsome paternal estate, the greatest part of which he expended in the service of the court interest; but on the death of Lord Wharton, who had been his patron, and who, with other friends of the same principles, had procured him a pension from the government, finding both his fortune and interest impaired, he erected a theatre in Goodman's Fields, which he opened in October, 1729. It met with great success the first season, and the same success would probably have continued, had not a connection which it was said the son of a respectable and honourable magistrate of the city of London had with this theatre, given umbrage to the Lord Mayor and Court of Aldermen, who, under the appearance of an apprehension that the apprentices and journeymen of the leading part of the city would be led too readily in dissipation by having a theatre so near them, made an application to court for the suppression of it. Consequently an order came down for the shutting it up; in compliance with which (for then there was no act of Parliament for limiting the number of theatres) Mr. Odell put a stop to his performances, and in the end was obliged to dispose of his
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his property to Mr. Henry Giffard, who not meeting with the same opposition as his predecessor, erected a more commodious playhouse on the spot, which he opened with a tolerable company, and went on successfully till the passing of the act. See *Giffard*. In the mean time, (1738) Odell was appointed deputy-master of the revels, under his Grace the Duke of Grafton, then Lord Chamberlain, and Mr. Chetwynd, the licenser of the stage, which place he held till his death, May, 1749.---- His dramatic pieces are, "The Chimera," comedy, acted at Lincoln's Inn Fields, 1721; "The Patron; or, Statesman's Opera," acted at the Haymarket, (no date); "The Smugglers," farce, do. 1729; and "The Prodigal; or, Recruits for the Queen of Hungary," comedy, do. 1744.---- These all met with some share of success.----It does not seem that he possessed the ambition peculiar to author-managers, having produced no piece at his own theatre.

O'HARA, (KANE) dramatist, was born in Ireland, and was the younger brother of a genteel family. He had an exquisite taste in music, and was very happy in producing rhymes, and adapting new words to old music.---- He latterly became blind, and employed an amanuensis, who was constantly with him, as he was constantly making alterations. His pieces are chiefly burlettas, and tho' his style has been imitated, it has never been equalled. The first of these, "Midas" (acted at Covent Garden, 1764) was a favourite piece at an elegant puppet show in Dublin, which was supported by subscription, for the reception of select parties, and was honoured with a visit from the late Duke of Rutland, when lord lieutenant of Ireland.---- He also wrote "The Golden Pip-pin," burletta, acted at Covent Garden. 1773: this and "Midas" were afterwards reduced to two acts; "The Two Misers," musical entertainment, do. 1775; "April Day," burletta, acted at the Haymarket, 1777; and "Tom Thumb," burlesque, acted at Covent Garden, 1780.

O'KEEFE, (JOHN) dramatist, and formerly actor, is a native of Ireland, and originally was intended for a painter. He was a student at the Royal Academy in Dublin, under the celebrated Mr. West, and had a brother who was a painter of some respect in Dublin. John made a considerable progress in drawing, but never touched the pencil: a defect in his sight, and an early intercourse with spouters, joined to a most insatiable thirst for reading, turned him (from the pursuit chalked out by his parents) towards the drama; he wrote many dramatic trifles, which, though never offered to the public, are said, by his friends, to bear strong marks of genius, taste, and theatrical knowledge. At fifteen he wrote a comedy of five acts, which, though wild, and in many instances puerile, he conducted to the denouement with ingenuity. Filled with those inclinations, he now entirely devoted himself to such books, and earnestly sought the company of such men of all ages, as could help to the attainment of what was become his favourite wish, a situation in the theatre. Accident brought it about.---- He accompanied a friend to Mr. Mossop, merely to learn how such meetings were managed; he took courage, confessed the bent of his inclination; Mr. Mossop desired to hear him----he attempted Jaffier's speech, scene the first, pleased Mr. Mossop, and, before parting, was engaged for three years in the Dublin Theatre, while his friend was rejected. He played in that city, and in the most respectable towns to which they made summer excursions, about twelve years. Though tragedy was his first choice, an accident soon discovered his forte to be comedy, to which study he turned his mind, and became the prime favourite; finding himself fully possessed of the public opinion as an actor, his ambition to figure as an author discovered itself, and he produced every year some local trifle at his benefit. His first piece, a pastoral, "Colin's welcome," replete with pleasant situation, was universally well received. The songs were of his own adapting.

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He has an excellent taste for music, though no theoretic knowledge, and wrote many essays, epigrams, &c. but his *chef d'œuvre* in dramatic writing in Ireland, was a kind of histrionic interlocution, called "Tony Lumpkin's Rambles through Dublin" (himself the original performer there of that character in Goldsmith's comedy). This piece gave unbounded scope to that inclination which he gives manifest proof of in all his writings---broad humour. He was not, however, much encouraged as an author in Dublin, for his "Positive Man" was first acted at Smock Alley Theatre, during the management of Mr. Mossop, under the title of "The Gallant; or, Square Toes outwitted;" and "The Agreeable Surprise," during the management of Mr. Ryder, under the title of "The Secret enlarged," without success. His "Tony Lumpkin; or, The Dilettante," was also first acted in Dublin, which he sent anonymously to the late Mr. Colman, and which was played with success at the Haymarket, 1772. This was succeeded by "The Son in Law," musical entertainment, do. 1779, which became a favourite piece in Dublin, and was played by Mr. Daly one night at Smock Alley, in opposition to Mr. O'Keeffe's benefit at Crow Street.---Soon after this he left Dublin, in consequence of an unavoidable separation from his wife, who is the daughter of Mr. Heaphy, now called the father of the Irish stage, (see *Heaphy*.) ---She performed the chief characters in tragedy and sentimental comedy, and was once the favourite Juliet of Smock Alley, but her abilities were certainly over rated. Mr. O'Keeffe, on his arrival in London, applied for an engagement, when his services as an actor were rejected, probably owing to the character he bears as such in the new edition of Baker's *Biographia Dramatica*, which was published about this time, wherein he is denied any *genius* or *abilities* as an actor, though it was allowed by many judges in Dublin that he had considerable merit in the profession. Sometimes, indeed, he overacted his part; but in Tony Lumpkin, Diggory,

and such characters, where he could indulge his humour for eccentric *stage-trick*, he was unrivalled. He was also excellent in some old men, Don Manuel, (She would and She would not); Old Philpot, (Citizen), &c. He now applied himself entirely to dramatic composition, having produced "The Dead Alive," musical entertainment, acted at the Haymarket, 1781; "The Agreeable Surprise," do. 1781; "The Banditti; or, Love's Labyrinth," opera, acted at Covent Garden, 1782: this was condemned, and was afterwards produced with success under the title of "The Castle of Andalusia;" "Positive Man," farce, acted at Covent Garden, 1782; "Lord Mayor's Day; or, a Flight from Lapland, speaking pantomime, do. 1782; "The Maid's the Mistress," farce, acted for Signora Sestini's benefit at Covent Garden, 1783; "The Shamrock; or, Anniversary of St. Patrick," musical entertainment, acted for Mr. Lewis's benefit at Covent Garden, 1783, afterwards altered and called "The Poor Soldier;" "The Young Quaker," comedy, acted at the Haymarket, 1783; "The Birth Day; or, Prince of Arragon," occasional entertainment, do. 1783; "Friar Bacon; or, Harlequin's Adventures in Lilliput," pantomime, Covent Garden, 1783. "Peeping Tom" musical entertainment, acted at the Haymarket, 1784; "Fontainebleau; or, Our Way in France," comic opera, acted at Covent Garden, 1784; "The Blacksmith of Antwerp," farce, do. condemned 1785; "A Beggar on Horseback," dramatic proverb, acted at the Haymarket, 1785; "Omai; or, A Trip round the World," pantomime, acted at Covent Garden, 1785; "Love in a Camp; or, Patrick in Prussia," musical entertainment, do. 1786; "The Siege of Curzola," comic opera, acted at the Haymarket without success, 1786; "The Man Milliner," musical entertainment, acted at Covent Garden without success, 1787; "The Farmer," musical entertainment, acted at Covent Garden, 1787; "Tantarara Rogues all," do. without success, 1788; "The Prisoner at large," farce, acted

acted at the Haymarket, 1788; "The Highland Reel," comic opera, acted at Covent Garden, 1788; "The Toy; or, a Party at Hampton Court," comedy, do. 1789,---this was said to be a piece left by Pilon unfinished; it was afterwards reduced, and called "The Lie of the Day," 1796. (See *Pilon*). "The Little Hunchback; or, a Frolic at Bagdad," farce, do. 1789; "The Czar," comic opera, do. without success, 1790, afterwards reduced, and called "The Fugitive;" "The Basket Maker," musical entertainment, acted at the Haymarket without success, 1790; "Modern Antiques; or, the Merry Mourners," farce, acted at Covent Garden, 1791; "Wild Oats; or, The Strolling Gentlemen," comedy, do. 1791; "Sprigs of Laurel," musical entertainment, do. 1793, afterwards called "The Rival Soldiers," 1797; "The London Hermit; or, Rambles in Dorsetshire," comedy, acted at the Haymarket, 1793; "The World in a Village," do. acted at Covent Garden, 1793; "Life's Vagaries," do. 1795; "The Irish Mimic; or, Blunders at Brighton," musical entertainment, do. 1795. "The Magic Banner; or, Two Wives in one House," musical drama, acted at the Haymarket without success, 1796; "The Lads of the Hills; or, Wicklow Gold Mines," comic opera, acted at Covent Garden, 1796, afterwards reduced, and called by the latter title; "The Doldrum; or, 1803," farce, acted at Covent Garden, 1796: the manager had so little opinion of this piece, that he did not attend the rehearsals. "She's Eloped," comedy, acted at Drury Lane, and condemned, 1798; "The Eleventh of June; or, Daggerwoods at Dunstable," farce, acted at Drury Lane for a benefit, 1798; "A Nosegay of Weeds; or, Old Servants in New Places," do. 1798. Mr. Harris gave the author the idea of this piece, (in which all the chief characters in his former plays were introduced together) but the manner in which it was executed did not meet with his approbation.---It was also read in the Green Room at the Haymarket, and disapproved of.---Perhaps no author

ever altered his pieces so much as Mr. O'Keeffe. The second act of "The Son-in-Law," is entirely different from what it was originally. "The London Hermit" which is a comedy of three acts, was originally five. He always complied with the advice of the managers, and readily omitted any character, &c. that was objected to. His works, except some few belonging to the Haymarket Theatre, for the publication of which he could not obtain leave, but including all those belonging to Covent Garden, with the permission of the manager, were published by subscription, 4 vol. 8vo. 1798. He has been lately almost deprived of his sight, which from his infancy, as already remarked, had been defective, and the manager of Covent Garden, mindful of the services he has rendered the theatre, generously gave him a benefit in 1800, when the season concluded on that occasion with "The Lie of the Day," "Three Weeks after Marriage; and "Paul and Virginia." At the end of the second act, Mr. O'Keeffe was led on the stage by Mr. Lewis, and delivered a poetical address, in which humour and pathos were whimsically blended. The subject of this address was miscellaneous. It contained some high eulogiums on Shakespear, and some modest allusions to himself, with a tribute of gratitude to the actors who supported his cause, and to the public, who had so long patronized his works. The address was delivered with simplicity and feeling, and with some attempts at pleasantry, which, however, his own sensibility interrupted, and which, indeed, hardly accorded with the sympathy of the audience, who seemed, throughout the recitation, to be deeply affected. He was led away amidst the warmest testimonies of public compassion and applause.---On this occasion Mr. Quick and Mrs. Jordan gave their gratuitous services.

OLDFIELD, (ANN) actress, was born in 1683. Her father rode in the guards, and had a commission under King James, but left his family in a condition that made it necessary for Miss Oldfield to be put to a sempstress

stress, in King Street, Westminster. Her mother and she lived for some time with a relation who kept the Mitre Tavern, in St. James's Market. The talent, in which she so eminently shone, displayed itself very early in life, though it was owing to an odd circumstance that it was first properly discovered. Mr. Farquhar was accidentally at the tavern above-named, when he was struck with the voice of a person reading a comedy in the room behind the bar, with so just a vivacity and humour, as gave him, at the same time, infinite surprise and satisfaction: he soon acquainted Sir John Vanbrugh, who was a friend to the family, and had a share in the theatre, with the jewel thus fortunately found; but it was some time before she could be prevailed upon to appear on the stage, though she afterwards was apt to confess, that she only wanted a few decent intreaties. Sir John Vanbrugh, thoroughly satisfied with so promising a genius, recommended her to Mr. Rich, then patentee of the King's Theatre, who engaged Miss Oldfield at the low salary of sixteen shillings a week. This was in the year 1699; and here she remained for a twelve-month, considered almost as a mute, and disregarded, till Sir John Vanbrugh gave her the part of Alinda, in the "Pilgrim" of Beaumont and Fletcher. This gentle character happily became that want of confidence which is inseparable from young beginners, who, without it, seldom rise to excellence: indeed, so extraordinary a diffidence did she set out with, as to keep her despondingly down to a formal, flat manner of speaking: nor did she get forward till the year 1703, when, in the character of Leonora, (Sir Courtly Nice) Miss Oldfield surprised the audience into the opinion of her having all the innate requisites of a good actress.-- Upon this unexpected sally of her powers, the "Careless Husband," which had been thrown aside by the author, in despair of having justice done to the character of Lady Betty Modish, was now finished, and was brought upon the stage in the following season of 1704. The un-

common reception this comedy met with, was owing, in a great measure, not only to the excellence of Mrs. Oldfield's action, but even to her personal manner of conversing.--- Many sentiments in this character may be said to be originally her own. Had her birth placed her in a higher rank, she had certainly appeared in reality what, in this play, she only excellently acted. All that nature had given her of the actress seemed now to have risen to its full perfection; but the variety of her power could be known only by variety of character, which, as far as they fell to her, she equally excelled in. The last new character in which she shone, was that of Lady Townly, (Provoked Husband) and was a proof that she was still able to do more, if more could have been done for her. The managers, sensible of their obligations to her, upon this occasion, made her a compliment of fifty guineas more than her agreement. In her full round of glory in comedy, she was rather inclined to slight tragedy, and would often say, "I hate to have a page dragging my tail about."--- When "Mithridates" was revived, it was with difficulty she was prevailed on to take her part; but she performed it to the utmost length of perfection, and was afterwards much better reconciled to tragedy. In Calista she was inimitable; in Cleopatra, majesty itself. So finished a figure, perhaps, never adorned the English stage. A less degree of praise must fall to her moral character. Soon after her first appearance on the stage, she contracted an intimacy with Mr. Maynwaring, which continued for nine or ten years, till the time of his death in 1712. After this gentleman's death, she engaged the regard of Brigadier-General Charles Churchill.---It has been said of her, that, even in her amours, she seemed to lose that glare which appears round the persons of the failing fair; and that it was never known that she troubled the repose of any lady's lawful claim. In honour of her generosity of mind, we mention in this place Mr. Savage, son of the Earl of Rivers, who, when persecuted by

by an unnatural mother, and reduced to great indigence, received from her a bounty of fifty pounds a year, so long as she lived. She was once proposed to be one of the managers of the theatre; but her sex was thought to be an objection to that measure; and, when she was requested to name her own terms, and to continue in her former station, she asked no more than two hundred a year and a benefit. Her salary, however, was soon raised to three hundred guineas, without her ever after desiring to have it increased.—To the last scene she acted in, she continued to be the delight of her spectators; and may be said, in conjunction with Mr. Wilks, by their so frequently playing against each other in our best comedies, to have been the support of that humour and vivacity which is so peculiar to the English stage. The last character she appeared in was Lady Brute, (*Provoked Wife*) April 18, 1730.—She had been long in a declining state of health, though the natural cheerfulness of her temper kept it out of sight, and she continued acting with universal applause; but in the midst of loud claps, the tear often trickled down her cheeks. In the last two months of her illness, when no longer able to assist, she declined receiving her salary, though by agreement she was entitled to it. She died, Oct. 23, 1730, leaving generous legacies to her relations and friends, and very handsome fortunes to Mr. Maynwaring and Mr. Churchill, her two natural sons, the latter of whom afterwards married Lady Anna Maria Walpole, natural daughter to Sir Robert Walpole, Earl of Orford. Her corpse lay in state at the Jerusalem chamber, and was, with great funeral pomp, interred at Westminster Abbey, adorned, at her own request, with a head-dress of Brussels lace; a holland shift, with tucker and double ruffles of the same lace; and a pair of new kid gloves. Her pall was supported by Lord de la War, Lord Harvey, the Right Hon. George Bub Doddington, Charles Hedges, Esq. William Carey, Esq. and Capt. Elliot; her son, Mr. Maynwaring,

chief mourner; and the funeral service was performed by the senior Prebendary in waiting. See *Porter, Mrs.*

O'REILLY, (WILLIAM) actor, was born in Ireland, where he was a favourite comedian, but a provincial accent rendered him unfit for English boards. He belonged for several seasons to the Dublin stage, and was particularly admired in the character of Father Luke, (*Poor Soldier*).—His final exit was occasioned by a fatal partiality for drink, (see *Kant*). Though he has frequently appeared before the audience after having freely indulged himself with his glass, he was never incapable of going through his part to their satisfaction.

OWENS, (JOHN LENNERGAN) actor, was born in Ireland, and was there esteemed the best Zanga that ever succeeded Momoop; but frequent intoxication prevented him from retaining his situation at the theatre. Having appeared one night in a state of inebriation while representing the character of Polydore (*Orphan*) the audience took an occasion when he was alone on the stage so express their indignation at his conduct by a loud hiss. Owens came forward, and looked at them with an *Ajak's* frown; then proceeding with his soliloquy,—“Here I'm alone, and fit for mischief,” put himself in the attitude of a pugilist. The audience's resentment was subdued by the rage of the actor—they joined in an universal laugh, and Owens was permitted to finish his character. This unfortunate attachment to liquor, reduced him at last to extreme poverty, and he latterly became a very beggar in the streets. At this time, not having played his favourite character for six years, he was struck upon reading Kemble's name in the bills for the part. He sighed; and meeting a person of decent appearance, implored pecuniary assistance. The gentleman was curious enough to enquire his name, upon which he replied, “Has six years cruel absence extinguished majesty so far that nought shines here to tell you, I'm the real Zanga?” “Yes, Sir, John Len-

Leannegan Owens, successor to Henry Mossop." The gentleman, moved with compassion, gave him a trifle. Owens now hastened to get a morsel of dinner, but on his way was stopped by another mendicant, who implored *his* assistance. "I have but one shilling in the world, (says he) and that was given me this moment; however, you shall have *half*." To his honor be it added, he stepped immediately into a public house, changed his shilling, and divided it with his brother in affliction!

OWENSON, (Mr.) actor, is a native of Ireland, and formerly appeared on the London stage. He has been at different seasons with the several managers of Dublin, and in 1785 quarrelled with Mr. Daly, and opened the little theatre of Fishamble Street, in opposition to him. He

reigned as manager but one season, having been soon reconciled to the other manager, whose exclusive patent was then pending, and who, in order to prevent his making interest against it, offered him a re-engagement on advantageous terms, and the situation of acting manager, which he accepted. By marriage he formed a good connection, but has lately lost his wife, who has left several children behind her. He chiefly supported the Irish characters, in which he was a favourite, particularly with the galleries; but his representation of them (as it was in the country itself) was *high-coloured*, and would therefore have been too *coarse* for an English audience. He has now quitted the stage for business, which is still in the public line.

P.

PACKER, (Mr.) actor, was bred to business, which he resigned for the stage, and commenced actor under Mr. Garrick's management, having sustained for several seasons at Drury Lane the second and third rate juvenile characters in tragedy and comedy, but his line of business is now confined to old men of the middling class.

PALMER, (Mr.) actor, belonged to the Theatres Royal, Drury Lane and Covent Garden, and supported the characters of well-bred gentlemen in comedy, and several of the tender parts of tragedy, with considerable success. He was married to Mrs. Pritchard's daughter, (who also belonged to Drury Lane) and was the original Duke's Servant in "High Life below Stairs;" Brush, in "The Clandestine Marriage" &c. His wife was also the original Fanny in the last-mentioned piece. He died May 23, 1768, in the fortieth year of his age. This gentleman's name has been frequently confounded with the following.

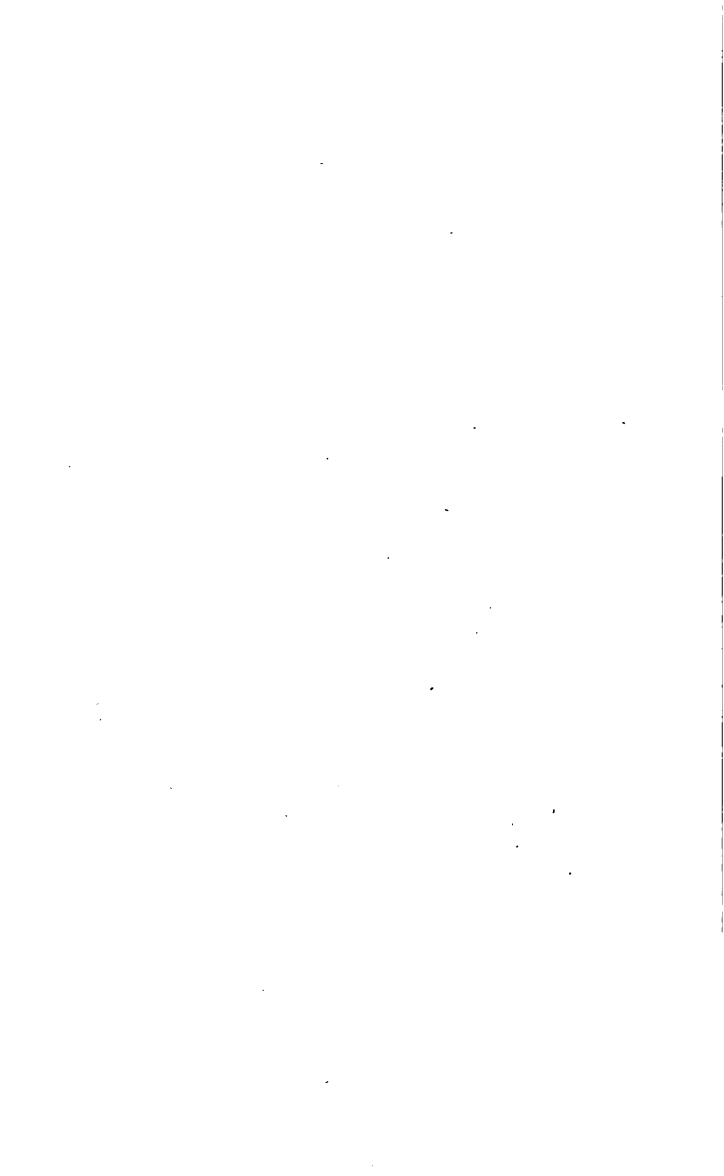
PALMER, (JOHN) actor, was born in the parish of St. Luke's, Old Street,

and was intended for the army by his father, who died about ten years before his son, and had been a soldier under the Marquis of Granby, and also bill-sticker to Drury Lane Theatre. John declined the army, and having, from his infancy, discovered a taste for drawing, was afterwards intended for a painter, but this intention was defeated by a stronger inclination for the stage. To Mr. Garrick he had made application in vain, but through the interest of a theatrical friend, obtained an introduction to Mr. Foote, who on hearing him rehearse one of his own prologues, and a speech from "George Barnwell," observed "That his comedy was promising, but his tragedy was damn'd bad." Accordingly he brought him forward in the character of Harry Scamper, (Orators) and his friend Mr. Bannister made also his first appearance in the same piece. It is said (but it has never been ascertained) that previous to this he spoke "Bucks have at ye all" for his father's benefit. He continued with Mr. Foote during the season, and applied again to Mr. Garrick, who still



J. Chapman sc.

MR. JOHN PALMER.



still was of opinion, "he would not do." He then procured an engagement at Sheffield, where he came out in Richmond, (Richard III.) and was well received; but sudden indisposition obliged him to return immediately to London. The succeeding summer he was at Mr. Foote's Theatre, but before the season closed was suddenly discharged without any cause having been assigned, and he was again under the necessity of accepting a country engagement.-- At last he was received by Mr. Garrick, but on a very humble salary, for insignificant characters. The succeeding spring he was re-engaged by Mr. Foote, and the winter following having applied in vain for an increase of salary at Drury Lane, he resigned that situation, and accepted of proposals which were offered him by Mr. Hurst, then manager of the Norwich Theatre, whose company he joined at Colchester, and also played with them at Ipswich and Norwich. At this time his abilities began to ripen, and Mr. Ivory, manager of the Yarmouth Theatre, not only engaged him, but gave him every encouragement. Here his first appearance was Young Wilding, (Liar) and his second Lord Aimworth, (Maid of the Mill) and Young Wilding. His reception was adequate to his most sanguine wishes,---every night he met with unbounded applause. He then returned to fulfil the remainder of his engagement at Norwich, and to his great surprise places in the boxes were taken for his benefit long before ever it was announced, in the names of two young ladies, whom he saw a few days afterwards, and one of whom, Miss Burroughes, had made such an impression on his heart, that he took every means to see her constantly, but had not an opportunity to speak to her for near four months. This opportunity, however, led the way to frequent interviews, and afterward to a clandestine marriage, which was attended with some disagreeable circumstances; for the young lady's aunt, with whom she had lived, and from whom she had considerable expectations, was so enraged at the

choice she had made, that she vowed never to see her again, which vow she too religiously observed, altered her will, and left all her property to a domestic. Mr. Palmer, on his return to London, having been too late for an engagement at Mr. Foote's theatre, and refused one by Mr. Garrick, who thus resented his late departure, undertook to deliver Steeven's "Lecture on Heads" in the country, which was attended with some success. The summer following he was engaged at the Haymarket, but in consequence of Mr. Foote's having broken his leg, the opening of the theatre was procrastinated till June, (now the usual time of commencement) when Mr. Barry was also engaged, as the manager was incapable of playing himself. The part of Iago, (Othello) was given to Mr. Palmer to study, but at rehearsal he was so awed at the presence of Mr. Barry, that in spite of all that gentleman's encouragement, he could not subdue his terrors, and was obliged to resign his part to Mr. Lee (who was consequently engaged) for the inferior character of Montano.--- Barry still paid him every attention, instructing him whenever he had an opportunity; and in the course of this season Palmer performed some characters of consequence with him, in which he acquitted himself to the satisfaction of the town. He then entered into a treaty with Mr. Barry for the Dublin Theatre, from which he was dissuaded by Mr. Shuter, who introduced him to Mr. Beard, and by whom he was engaged for Covent Garden. Previous to his signing articles, he appeared on the boards in the play of "Othello," when Mr. Garrick, who was in the boxes, was so pleased with his delivery of a few lines, that he sent for him immediately, and offered him a situation at his theatre. Partiality to this gentleman induced Palmer to solicit the manager of Covent Garden to release him from his engagement, which Mr. Beard, with his usual liberality, complied with, and heartily wished him success at the other house. ---However, the first week that he called for his salary, to his great mor-

tification, he found that it was only twenty-five shillings. He went immediately to Mr. Garrick, and told him he expected the same terms (three pounds per week) which he had been offered at Covent Garden. The manager said, "It was impossible: but, however, his salary should be raised," and *liberally* made an addition of *five shillings*. This mortification was still increased by the insignificant characters which were given him: but fortunately an opportunity offered, which relieved him from this obscurity. His name-take, Mr. Palmer, (see the preceding) was suddenly taken ill, who was to have performed the succeeding night Harcourt, (Country Girl) for Mr. Cautherley's benefit. The character was offered to several, but there was no one would undertake it at so short a notice. Palmer now offered to play it. "Play it!" echoed Garrick; "*read* it you mean, for I am sure you cannot study it."—However, he persisted, and the manager gave his consent with a smile of indignation. On the evening of the play, he was astonished at his correctness, and he now gave him an engagement for four years on an increasing salary,—but the highest was fifty shillings per week. On the secession of Mr. Powell, and the deaths of the other Mr. Palmer and Mr. Holland, his line of business was considerably improved, and he gave up his situation in the Haymarket for an engagement at the Liverpool Theatre, then under the management of Mr. Gibson, formerly an actor at Covent Garden, where he performed several seasons. On the commencement of Mr. Sheridan's management, he met with a disagreeable accident while performing the character of Dyony-sius, (Grecian Daughter), having received a severe blow from Mrs. Barry, (Mrs. Crawford) owing to a failure in the spring of the dagger, which confined him to his room for several months; at which melancholy period he read long accounts of his *death* in the newspapers, and several eulogiums on his merit as an actor, regretting his early and accidental fall! Mr. Palmer re-

turned to the Haymarket Theatre on the commencement of Mr. Colman's management, and retained his situations both there and at Drury Lane till he was appointed manager of the Royalty Theatre, and by whom the first stone of this building was laid, December 26, 1785. Whether he was deceived by the subscribers or not, that the house should be sanctioned for regular performers, cannot be said, but it is certain that several performers and authors were deceived by *him*. Among the former were Messrs. Quick, Ryder, Johnstone, Moss, Miell, Leoni, Mrs. Martyr, Mrs. Wells, &c. However, when no legal authority could be produced for the opening of the theatre, which was announced for June 20, 1787, several of these withdrew. Mr. Quick had rehearsed the character of Touchstone, as likewise did the other performers their respective parts: A cautionary advertisement appeared in all the public prints, signed by Messrs. Harris, Linley, and Colman, managers of the Theatres Royal, quoting the act respecting illegal performances, and announcing a determination to prosecute all who should offend against the law. Palmer now finding that he could not act dramatic pieces legally, and yet resolved to open the theatre with regular entertainments, supplied the places of the absent performers, and announced the first performance for the benefit of the London hospital. By this subterfuge the house opened with an address written by Mr. Murphy, and spoken by Mr. Palmer,—the comedy of "As you like it." The characters were not expressed in the bills, but were thus represented:—Jacques, Mr. Palmer; Orlando, Mr. Harrington; Oliver, Mr. Shetfield; Touchstone, Mr. Kipling; Duke Senior, Mr. L'Estrange; Duke Frederick, Mr. Hudson; Amiens, Mr. Wm. Palmer; Adam, Mr. Swendall; and Sylvius, Mr. Marriott; Rosalind, Mrs. Belfille; Celia, Mrs. Fox; Audrey, Miss Hale; and Phebe, Miss Burnet;—with "Miss in her Teens." Fribble, Mr. W. Palmer; Puff, Mr. Follet, sen. Jasper, Mr. Simpson; Captain Lovett, Mr. Westcoat; Capt.

Capt. Flash, Mr. Palmer; and Biddy, Mrs. Gibbs. The theatre now closed for a few nights, and was afterwards opened with Sadler's Wells entertainments. These were, however, interrupted by *informations*, and several of the performers, Mr. Bannister, Mr. Delpini, Mr. Griffiths, &c. were at different times committed as *vagrants*. With these disadvantages, and, the worst of all, in different houses, Mr. Palmer persevered, and the managers of Drury Lane having announced "The School for Scandal," and "The Quaker," for the opening of their theatre this season, on the unexpected secession of Mr. Palmer, who still continued at the Royalty, and having no substitute for the character of Joseph Surface, lost a night. Mr. Palmer, that this loss might not be wholly imputed to him, published his reasons for withdrawing from the theatre, including his correspondence on that subject with Mr. King, then deputy manager at Drury Lane, in which he set forth, that having been insulted by Mr. Linley, in conjunction with the other managers, who had stigmatized him and his brethren with the appellations of *vagrant*, *rogue*, and *vagrabond*, that it would be meanness of spirit in him to act any longer at Drury Lane. However, though it was his fixed determination never again to appear on Drury Lane boards, yet if it was inconvenient to alter the play that was advertised, or impossible to find a substitute for his character, sooner than the public should be disappointed, he would perform; which offer again he repeated. His offer, however, was not accepted: the managers were resolved to *lose* the night, in order to *gain* a greater cause of complaint. At this time Mr. Palmer was amused with the hopes of obtaining a patent: he petitioned Parliament, but it was peremptorily negatived, and all endeavours having proved vain, he returned to his situation at Drury Lane, where he appeared in Young Wilding, and the applicable speech of his brother, who performed Sir J. Elliot, on meeting him, occasioned loud plaudits throughout the house. By

this unfortunate scheme of the Royalty Theatre, Mr. Palmer was considerably involved, but having obtained the rules of the King's Bench, he delivered his Lecture on Heads, and speeches out of various plays, at the Circus, (1789) and at length performed a character there in a Spectacle called "The Bastile," for which he was apprehended (1790) upon an information for acting, contrary to the Statute, and committed to the Surrey Bridewell, at which place Mr. Barrett had also been confined on a similar charge. An application was made to the Court of King's Bench on Mr. Palmer's behalf as a prisoner of that court, and a meeting of his creditors soon after taking place, it was agreed that he should perform at the established theatres, making a certain reserve out of his weekly salary towards the discharge of his debts. At last he was so harrassed by the accumulated costs of attornies, that he determined on going to America, and with this view went with his family to Edinburgh, for the purpose of embarking at Glasgow. Here he gave lectures in the New Town with Mr. Lee Lewis, and their success was so great, that they continued their entertainments, with the assistance of Mr. R. Palmer and Mr. Wilson. Lee Lewis was to have joined Palmer in his American scheme, but the affairs of the latter having been somewhat accommodated by the kind interference of Mr. Moody, he and his family returned again to London. For personal safety, however, he was often obliged to live in the theatre, but as he could not always be thus accommodated at Mr. Colman's house, it is said, that one night when he was announced to perform, and consequently obliged to attend, that he was conveyed there in Doctor Lenitive's box in the farce of "The Prize," which farce, with the *cetera*, was borrowed by Colman from Drury Lane. Latterly he quitted his situation at the Haymarket, and employed his summer seasons in the country. His last engagement was at Liverpool, and on the morning of the day on which he was to have

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performed "The Stranger," he received, for the first time, the distressing intelligence of the death of his second son, a youth in whom his tenderest hopes were centered, and whose amiable manners had brought into action the tenderest affections of a parent. The play, in consequence of this, was deferred; and during the interval he had in vain endeavoured to calm the agitation of his mind.---The success with which he performed the part, called for a second representation, (August 2, 1798) in which he fell a sacrifice to the poignancy of his own feelings, and in which the audience were doomed to witness a catastrophe which was truly melancholy. In the fourth act, Baron Steinfort obtains an interview with the Stranger, whom he discovers to be his old friend. He prevails on him to relate the cause of his seclusion from the world: in this relation the feelings of Mr. Palmer were visibly much agitated; and at the moment he mentioned his wife and children, having uttered (as in the character) "Oh God! God! there is another, and a better world!" he fell lifeless on the stage. The audience supposed for the moment that his fall was nothing more than a studied addition to the part; but on seeing him carried off in deadly stiffness, the utmost astonishment and terror became depicted in every countenance. Hammerton, Cal'an, and Mara, were the persons who conveyed the lifeless corpse from the stage into the scene room. Medical assistance was immediately procured; his veins were opened, but they yielded not a single drop of blood, and every other means of resuscitation were had recourse to, without effect. The gentlemen of the faculty, finding every endeavour ineffectual, formally announced his death. ---The surgical operations upon the body continued about an hour; after which, all hopes of recovery having vanished, he was carried home to his lodgings on a bier, where a regular inventory was immediately taken of his property. Mr. Aicken, the manager, came on the stage to announce the melancholy event to

the audience, but so completely overcome with grief, as to be incapable of uttering a sentence, and was at length forced to retire without being able to make himself understood: he was bathed in tears, and, for the moment, sunk under the generous feelings of his manly nature. Inledon then came forward, and mustered sufficient resolution to communicate the dreadful circumstance.---The house was instantly evacuated in mournful silence; and the people, forming themselves into parties, contemplated the fatal occurrence in the open square till a late hour next morning. Doctors Mitchell and Corry gave it as their opinion, that he certainly died of a broken heart, in consequence of the family afflictions which he had lately experienced. ---The theatre was shut up on the occasion for three days, when his funeral took place. The hearse was preceded by four mourning coaches, (being the whole the town could furnish) and one glass coach; and followed by Messrs. Aicken, Holman, Whitfield, Inledon, Mattocks, and Wild. The chief mourners were, Mr. Hurst, (as his oldest acquaintance) and a Mr. Stevens, his cousin. Next came Major Potts; Capt. Snow, a gentleman who performed Osman, (Zara) at Covent Garden, October 7, 1791, under the assumed name of *Harvey*; Capt. Kennedy; Messrs. Hammerton, Farley, Tomkins, Toms, Emery, Demaria, (the painter) Clinch, Hollingswood, and the rest of the company; the whole of whom accompanied the corpse in mournful silence from Liverpool to the neighbouring village of Warton, where it was interred. Prayers being read over the body, it was committed to a grave, seven feet deep, dug in a rock. The coffin was of oak, covered with black cloth, and on the plate was simply inscribed, "*Mr. John Palmer, aged 53.*" He was, however, three or four years older, but there was no person in Liverpool who correctly knew his age. Not long before his death, his creditors had insured his life at Blackfriars for 2000*l.* and he was appointed deputy-manager at Drury Lane. He





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WILLIAM PARSONS,

He left behind eight children, who, in the course of a few months, had lost a father, mother, brother, and uncle! The managers of Drury Lane, whose company were then at the Opera House, announced a free benefit for the orphans, and Mr. Colman, with equal liberality, announced the same at his theatre.--- His eldest son, *John Palmer*, made his first appearance on the stage at the Haymarket, (1791) in the Prince of Wales, (Henry IV.) His father played Sir John Falstaff, and spoke an occasional address in character.--- This gentleman is now employed as both Drury Lane and the Haymarket Theatres, at the latter of which he has lately performed some characters of importance, in which he has evinced abilities which industry and experience may render hereafter serviceable to the theatre.--- One of his daughters (who is since married) was also introduced to the public at the same theatre, in *Cecilia*, (Chapter of Accidents) 1797.

PARKER, (Mrs.) actress in pantomime, has frequently displayed her elegance, energy, and activity, at Sadler's Wells, the Circus, &c. was the Columbine at Covent Garden in 1798. Her daughter is married to Mr. H. Johnston.

PARSONS, (Mr.) actor, was a native of England, and made his first appearance on the stage at Edinburgh, in 1758, where he established his fame for several seasons in the characters of old men. Having been engaged by Mr. Garrick, who was informed of his merit, he came out in Drury Lane in the character of Filch, (Beggars' Opera) in 1763, and his wife, on the same night, in Mrs. Peachum. Mrs. Parsons's abilities did not soar above mediocrity, but Mr. Parsons soon acquired a high rank in the theatre as low comedian. His line of business not interfering with that of the manager's, he was both encouraged and instructed by Mr. Garrick; and in order to avail himself of these instructions, he declined all summer engagements in the country. He joined Mr. Colman's company at the Haymarket, and was for many seasons the chief

support of that theatre. He died February, 1795, and was attended to the grave by the present Mr. Colman. This actor was possessed of infinite humour, and had a perfect knowledge of the stage. His chief characters were, Foresight, (Love for Love) Sir Fretful Plagiary, (Critic) Doiley, (Who's the Dupe!) &c.--- His representations of old men were rich and finished, yet he possessed a greater portion of art than nature; but in this art he displayed such consummate judgment, that he never failed in extorting true applause--- universal laughter! He has had, and still has, many imitators, who rather disgust than entertain; for, by practising his *art*, without displaying any share of his *judgment*, which rendered his performances apparently chaste, they render themselves ridiculous by their palpable grimace and buffoonery.

PEARCE, (WM.) is the author of "The Nunnery," musical entertainment, acted at Covent Garden, 1785; "Hertford Bridge," ditto, 1792; "The Midnight Wanderers," do. 1793; "Netley Abbey," do. 1794; "Arrived at Portsmouth," ditto, 1794; and "Windsor Castle; or, the Fair Maid of Kent," do. 1795.

PENKETHMAN, (Mr.) actor, was a celebrated comedian in the early part of the century, but there are no particulars of him recorded. He died in 1740.

PETERSON, (Mr.) actor, belonged to Goodman's Fields company the season in which Mr. Garrick appeared, and performed Buckingham to his Richard. In 1743 he played at Drury Lane, though it has been said that he declined an engagement there. He was at York, Chester, &c. and produced a farce acted at the provincial theatres, called "The Raree Show; or, the Fox trap."--- At one of the towns where the Norwich company performed, the play of "Measure for Measure" was announced for representation. The Duke, Mr. Peterson; Claudio, Mr. Moody; and in the scene where the Duke endeavours to reconcile Claudio to the resignation of life, just as he began the famous speech

speech; "Reason thou with life." &c. he dropped down in an apoplectic fit, and died immediately.

PHILLIMORE, (Mr.) actor, was brought up to the business of a coach carver, which he deserted for the stage, and made his first theatrical essay at Bristol, under the management of Mr. Quick, from whom he received particular attention and encouragement, by an immediate increase of salary. He afterwards procured an engagement at Drury Lane, and an employment for his wife, as wardrobe keeper.

PHILLIPS, (AMBROSE) author of three tragedies, "The Distressed Mother," 1712; "The Briton," 1722; and "Humphrey, Duke of Gloucester," 1723, all acted at Drury Lane, was descended from a very ancient and considerable family in Leicestershire. He was born in 1761, and received his education at St. John's College, Cambridge. When he quitted the University, and came to London, he was a constant attendant at, and one of the wits at Button's coffee-house, where he obtained the friendship of the most celebrated geniuses, particularly Sir Richard Steele, which induced him to write for the stage. Soon after the accession of George I. he was put into the commission of the peace, and in 1717 appointed one of the commissioners of the lottery. At length he purchased an annuity for life, (£400l. per annum) and came over to England some time in the year 1748, but having been struck with the palsy, died at his lodgings in Vauxhall, June 18, 1749. Besides his plays, which were successful, he wrote poems, &c.

PHILLIPS, (EDWARD) was the author of the following musical entertainments, "The Chambermaid," taken from "The Village Opera," acted at Drury Lane, 1730; "The Mock Lawyer," acted at Covent Garden, 1733; "The Livery Rake and Country Lass," acted at the Haymarket, 1733; "The Royal Chace; or, Merlin's Cave," acted at Covent Garden, 1736; and "Britons strike home; or, the Sailor's Rehearsal," acted at Drury Lane, 1739.

PHILLIPS, (T.) author of "Love and Glory," masque, acted at Drury Lane, 1734; and "The Rival Captains; or, Impostor unmasked," ballad opera, acted at the Haymarket, 1736. He died March 8, 1739.

PHILLIPS, (Mr.) singer, belonged to the Theatres Royal, Covent Garden and the Haymarket, at the latter of which (1797) he performed characters of more importance. He has played at several provincial theatres, where, on account of the scarcity of vocal performers, he has met with greater success.—There is another Mr. Phillips, a vocal performer of more celebrity, who has supported the first operatic characters in Dublin, and is said to be now in treaty with the proprietors of Drury Lane.

PILON, (FREDERICK) dramatist, was born at Cork, in Ireland, and at a very early age was distinguished for his classical attainments, and a great display of abilities in oration. He frequented a forum in Cork, in which he used to astonish his hearers by his strength of argument: at length he was distinguished as the first orator of the society, tho' one of the juniors belonging to it.—Before he reached his twentieth year, he was sent to Edinburgh, to apply himself to the study of medicine; but finding little gratification in the attendance on lectures, and less in the inspection of anatomical subjects, he turned to pursuits more according to his feelings, and determined to indulge his partiality for the muses, by going on the stage. To his dramatic success as actor, there were, however, obstacles which genius could not subdue, nor even industry remove: his voice was deficient in harmony, and his figure wanted grace and importance. He made his first appearance at the Edinburgh Theatre, in Oroonoko: his conception was good, and his discrimination far beyond the mechanism of general acting: but his defects were too obvious, and a few trials convinced him that he could never succeed on the stage. He now felt all the consequences of imprudence, as by the displeasure of his friends he was left without

without any other resource. He therefore continued to play for three or four years at the provincial theatres in the northern parts of this kingdom. At length he returned to Cork, where he appeared once in "The Earl of Essex;" but yielding to the advice of some judicious friends, he abandoned a profession for which he found himself so unfit. --- He then repaired to London, and commenced literary adventurer. --- On his first coming to town, he was engaged by Mr. Griffin, bookseller, then printer of the Morning Post, to write for that paper, but through the death of his employer, he lost this situation. Thus necessitated, he exercised his pen in occasional tracts; and having produced "A critical Essay on Hamlet, as performed by Mr. Henderson," procured the friendship and patronage of Mr. Colman. --- His first dramatic compositions were brought out for the benefit of Mr. Wilson, of Covent Garden; after which, in 1778, he procured Mr. Harris's acceptance of "The Invasion; or, a Trip to Brighthelmston," which was well received, and was succeeded by the following farces: "The Liverpool Prize," 1779; "Illumination; or, the Glazier's Conspiracy," prelude, 1779; "The Device; or, Deaf Doctor," 1779, altered 1780; "The Siege of Gibraltar," 1780; "The Humours of an Election," 1780; and "The Iyphora; or, More Wives than One," 1781. --- He generally caught whatever subject was floating uppermost in the public mind, and immediately adapted it to the stage: of course, his pieces contained more ingenuity than correctness; more temporary entertainment than permanent humour. Notwithstanding their success at Covent Garden, and the service which he had rendered that theatre, the manager rejected an opera which he offered, and which, accordingly, was presented to Drury Lane, accepted, and performed 1782; but, instead of benefiting the author, was ultimately productive of great inconveniencies and misfortune. --- The piece met with little success, and the composer, (whose music to

this opera had not been much approved of) though, according to dramatic law, he should have suffered by its failure, as well as the author, sued Pilon for a specific and considerable sum, and forced him to concealment; when he produced "Ærostation," farce, acted at Covent Garden, 1784, and "Barataria; or, Sancho turned Governor," do. 1785. During his retirement, he also wrote a comedy, "He would be a Soldier," which he offered to Mr. Colman, and on which all his hopes now depended! To his great mortification, the piece was rejected. Thus disappointed, and consequently much dejected, he fortunately met with Mr. Lewis, who enquired if he had any production that he could favour Covent Garden with? Pilon mentioned he had a comedy ready, and Lewis desired him to send it immediately to Mr. Harris anonymously, observing that he was to dine with that gentleman the succeeding Sunday. On Monday, to his great surprise and joy, the comedy was accepted, and brought out in the course of three weeks, (1787) with considerable success. --- The profits, however, were not adequate to his wants, for there were some deductions for money which had been long before advanced, and his old prosecutor having recommenced his law suit, Pilon was obliged to retire into France. --- During his absence, affairs were accommodated by his friends, and he returned to England, when he married Miss Drury, of Kington, (1787), and died Jan. 1788. He had almost produced another comedy, (which he did not live to finish) called "The Ward of Chancery," and which, it is said, was purchased by Mr. Harris from his widow, and altered and completed by Mr. O'Keeffe. See O'Keeffe.

PITT, (Mrs.) actress, was a native of London, and having practised in the country with some success, procured an engagement at Covent Garden, which she retained for forty years, and where she latterly represented old women's characters, such as the Nurse, (Romeo and Juliet) Dorcas, (Cymon) &c. with considerable

derable ability. She died in Feb. 1800.

POLOWDEN, (Mrs. FRANCES) wrote a comic opera, called "Virginia," which was condemned at Drury Lane, 1800, and which she published, with a preface, setting forth, that it had been mutilated by the manager, and its condemnation predetermined by a *prejudiced* party; but her husband, who is a barrister at law, should have known that if the latter complaint were just, there were *legal* methods of redress, and more satisfactory, than an *angry* preface, which at best is accounted but a mere stratagem to promote the sale of a piece, which has derived neither fame nor publicity from the representation.

POPE, (Miss) actress, is a native of London, whose father was resident near Drury Lane. She made her first appearance on the stage at a very early age, having performed, as a child, the characters of the fine Lady, in "Lethe," "Miss in her Teens," and in "Lilliput," Mrs. Cibber's "Oracle," &c. Her first regular appearance was in Corinna, (The Confederacy) Sept. 27, 1759, when she was received with universal applause. On the second night of her performing the character, Mrs. Clive called her into the green room, before she went on the stage, and said to her, "My dear Pope" (which was a very tender appellation to come from that lady) "you played particularly well on Saturday night as a young actress; now take from me a piece of advice, which I would have every beginner attend to; you acted with great and deserved approbation, but to-night you must endeavour to act *better*, and expect to receive *less* applause; for if you let your young heart be too sanguine, and rest on the caprice of public commendation or praise, and find yourself disappointed, you will foolishly let it damp your spirits, and you will sink beneath yourself. Therefore take my advice for your proceeding on the stage. The violent thunder of applause last Saturday on your first appearance, was not all deserved; it was only benevolently

bestowed to give you the pleasing information that they were well delighted, and had their warmest wishes that you would, hereafter, merit the kindness they bestowed on you."--- Her advice, well worthy the attention of every young performer, was not ill bestowed; Miss Pope continued her exertions, and improved in public favour: she was the original "Polly Honeycomb," and her rising reputation, together with Mrs. Kennedy's admirable performance of Mrs. Honeycomb, established that piece. She succeeded Mrs. Clive in several of her characters, particularly Nell, (Devil to Pay) Jobson by Mr. Love, in which she added to her fame, notwithstanding the merit of her predecessor. This lady has for upwards of forty years confined her abilities to *one* theatre, with undiminished reputation, and is still the able representative of antiquated ladies and old pert chambermaids, wherein she displays all the sterling *vis comica* of the *old school*.

POPE, (ALEXANDER) actor, is a native of Cork, in Ireland, and applied himself early to the art of painting, in which he is at present reckoned a proficient. Merely to try his theatrical abilities, having been much attached to the stage, he performed Oroonoko, and some other parts in Cork, when his success procured him an engagement at Covent Garden, where he made his debut in Oroonoko in 1784, and repeated the character several nights with great applause. On the death of Mr. Henderson, and the secession of Mr. Holman, he was for a few seasons the principal tragedian, but on the return of Mr. Holman to the theatre, Mr. Pope went to Edinburgh, (1790) where he became a great favourite. After a short absence, he resumed his situation at Covent Garden, which, till this present season, he retained, both with credit to himself, and advantage to the theatre. The cause of his dismissal is unknown, and, according to report, he has made application to the managers of Drury Lane for an engagement for himself and wife. His figure is handsome---his voice sweet

sweet and powerful, and his delivery full of animation and feeling; but his countenance wants expression, and his deportment grace and dignity.--- He was one of the performers who complained of the manager's new regulations. See *Holman*.

POPE, (Mrs.) actress, maiden name *Young*, first wife of the preceding, was born in 1740, and was in her early years apprenticed to a milliner, a profession which has frequently supplied the stage with heroines.--- The talents of Miss Young attracting the notice of a friend, he introduced her to Mr. Garrick about the year 1768. Her features were never very expressive; her figure, however, was graceful, and her deportment elegant. Garrick thought her powers pointed at *Imogen*, but she did not then look sufficiently juvenile, and he humourously observed, that he was at some difficulty to say what should be done for his *old Young*. She played two seasons at Drury Lane; but either her merits were not felt by the public, or the manager, for she soon afterwards quitted London for Dublin, where she performed at the theatre in Capel Street, in 1770. There the present Mr. Lewis acted with her, and pronounced her talents to be such, as must eventually replace her upon a London theatre. By this excursion, Miss Young had considerably improved herself---was a ready and versatile actress, and Garrick sent Mr. Moody to Dublin, to offer her a *carte blanche*. With Moody she settled a new engagement, and returned to London in estimation and competence. After remaining eight years at Drury Lane, the very high offers of Mr. Harris induced her to settle at Covent Garden Theatre, where, for the last eighteen years, she was constantly before the town, playing with and against some of our greatest actresses, nearly equaling them in particular parts, and excelling them in a wider scope of characters. In 1784, during a professional excursion in Ireland, she saw Mr. Pope perform at Cork, and approved so much of his powers, that she recommended him to Mr. Harris; and at Covent Garden his success

justified her opinion of his talents.--- A mutual affection arose from this circumstance, and in a season or two afterwards they were married.---In a wide range of characters in tragedy and comedy, and in the humorous, as well as the fashionable walks of the latter, she has been uniformly distinguished with applause. In he claims to universality, she did not yield to Mr. Garrick. Her virtues in private, were equal to her merits in public. She was, in the language of a gentleman who had surveyed her journey through life, "a good child, a good wife, a good friend, and a good woman." To authors, she was a most zealous assistant. The leading trait of her performance was a sedate sensibility. She died March 15, 1797.

POPE, (Mrs.) actress, maiden name *Campion*, was born in the city of Waterford, in Ireland, where her father, whom she lost at an early age, was a respectable merchant, but who died without having been able to make any provision for his wife and two daughters. This, the elder sister, was taken care of by a relative, who, in consequence of the pleasure she evinced in reading dramatic productions, permitted her to visit the Waterford Theatre on the representation of one of her favourite tragedies. This increased her attachment to the stage, and she now became an avowed candidate for theatrical fame. Her relation, finding dissuasion in vain, wrote to Mr. Daly, the Irish manager, then in Cork, who referred the lady to Mr. Hitchcock, his agent and prompter. A day was fixed on to give her a hearing. She and her relation attended, and Mr. Hitchcock, supposing the latter to be the candidate, requested her to proceed, but on finding his mistake, told Miss Campion she was too young at present to undertake the profession, and advised her to postpone the attempt for a few years. "Ah, Sir, but hear me," cried the young lady, detaining him by the skirt of his coat, and in such a moving theatrical tone, that the request was immediately granted. So pleased was Mr. Hitchcock with the specimen she gave of

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her abilities, that he strongly recommended her (young as she was) to Mr. Daly, and in 1792 her first appearance on any stage was announced in *Monimia*, (*Orphan*) at the Theatre Royal, Crow Street. On the approach of the night, timidity had almost subdued her resolution; she was in violent hysterics in the Green Room, and when the play was begun, absolutely declared her incapacity to appear before the audience. The stage having waited for her some time, and the audience becoming clamorous, Mr. Hitchcock advised her to look at the spectators from behind one of the side wings, in order to familiarize herself to the sight of them. She approached accordingly for the purpose, when Mr. Hitchcock immediately pushed her on the stage, and left her there to be either *Monimia*, or *Miss Campion*; still adhering to his duty as prompter, and whispering in her ear, "So soon returned from hunting," &c. The plaudits which *Miss Campion* received, only tended to encrease her fears, and she fainted away in the arms of Mrs. Hitchcock, who, apprehensive of her danger, was kindly attending. After various struggles, she at last found utterance, and the tender manner in which she delivered her first speech, drew repeated plaudits, and she went through the character to the entire satisfaction of the audience, the astonishment of the manager, and delight of her friends. She afterwards appeared in several other parts with so much success, that she was the heroine of the Irish stage. On the expiration of her articles with Mr. Daly, she was engaged by Mr. Jones for the private Subscription Theatre in Fishamble Street, where she played a variety of characters in tragedy and comedy.—She was then engaged at York, where she assumed the name of *Spencer*, at the request of some of her relations. Having played next at Liverpool, she returned to the Theatre Royal, Dublin, where Mr. Lewis was then performing, who was so pleased with her abilities, that he procured her an engagement at Covent Garden, where she made her debut, October

13, 1797, in the character of *Monimia*, which she repeated three nights, and afterwards played *Cordelia*, *Indiana*, *Jane Shore*, &c. with the highest approbation. She was married to Mr. Pope (who had been a widower about ten months) Jan. 24, 1798.

PORTER, (Mrs.) actress of great celebrity in the beginning of the century. She lived at Heywood Hill, near Hendon. After the play, she went home in a one-horse chaise; her constant companions were a book and a brace of horse-pistols. The dislocation of her thigh-bone was attended with a circumstance that deserves to be recorded. In the summer of 1731, as she was taking the air in her one-horse chaise, she was stopped by a highwayman, who demanded her money. She had the courage to present one of her pistols, to him; the man, who perhaps had only with him the appearance of fire arms, assured her that he was no common thief; that robbing on the highway was not to him a matter of choice, but necessity, and in order to relieve the wants of his poor distressed family. He informed her, at the same time, where he lived; and told her such a melancholy story, that she gave him all the money in her purse, which was about ten guineas. The man left her: upon this she gave a lash to the horse; he suddenly started out of the track, and the chaise was overthrown; this occasioned the dislocation of her thigh bone. Let it be remembered, to her honour, that, notwithstanding this unlucky and painful accident, she made strict enquiry after the robber; and, finding that he had not deceived her, she raised, amongst her acquaintance, about sixty pounds, which she took care to send him. Such an action, in a person of high rank, would have been celebrated as something great and heroic: the feeling mind will make no distinction between the generosity of an actress and that of a princess.—Mrs. Oldfield and Mrs. Porter rose gradually to excellence and fame much about the same time. They conversed together on the best terms; Porter's gravity was a contrast

trast to the sprightliness of Oldfield, who would often, in jest, call her her mother.

POWELL, (WILLIAM) actor, appeared at Drury Lane Theatre, Oct. 1763, in the character of Philaster.—He had been introduced by his friend, Mr. Holland, to Mr. Garrick, two or three months before the manager went to Italy, and by him approved, and instructed in the above part.—His success was so great, that this tragedy brought crowded houses during that season. He then appeared in several other characters, but for the want of sufficient study and attention, his execution was not always adequate to his feelings. In 1767, he was admitted to a fourth share of the Theatre Royal, Covent Garden, for which, by the help of his friends, he paid 1500*l.* and opened that season there with an occasional prologue, wherein he declared himself an adventurous manager. At that time he was bound in an article to the managers of Drury Lane Theatre for three years, in a penalty of 1000*l.* He was also one of the managers of the new theatre, Bristol, where he went to perform with his summer company, and died (after severe sufferings) in July 1769. He was buried in the college church, at Bristol, with great funeral honours, attended by the dean and whole choir, who sung an anthem on the mournful occasion. He was respected as an actor, and esteemed as a man! His father died in 1784.

POWELL, (Mr.) actor, made his first theatrical essay in the country, and was a favourite at Bath, but he offended the managers there by absentsing from his duty to perform in Salisbury, for which they discharged him. However, he procured an engagement at Mr. Colman's Theatre, and a winter one at Covent Garden, having, the previous season (1788) performed Sir Hector Strangeways, (Romance of an Hour) for Mr. and the late Mrs. Barnard's benefit. He supported the characters of old men of the second or third rate, and died about 1799. His wife, who is sister to Mrs. Ward, of Drury Lane Theatre, has performed at several pro-

vincial theatres, and played the Duenna at Covent Garden during the season of 1800, with some applause.

POWELL, (Mr.) actor, now belonging to Drury Lane and the Haymarket Theatres, was some time ago the hero at Norwich, in both tragedy and comedy. He was recommended to the managers of Drury Lane by Mr. Smith, as a substitute for the late Mr. Palmer, and made his first appearance at Drury Lane, Oct. 20, 1798, in Don Felix, (Wonder) and Young Wilding, (Liar) when he met with much applause, particularly in the former character. At the Haymarket, he supplies the place of Mr. Aickin.

POWELL, (Mrs.) actress, having experienced much distress in the early part of her life, was, by the advice of her friends, persuaded to attempt the stage, and through the interest of a gentleman, procured an appearance at the Haymarket Theatre, where she made her debut in Alicia, (Jane Shore) 1787, by the assumed name of Mrs. Farmer. Her spirited performance of the character obtained universal applause, but her exertions were so great at the beginning, that they entirely failed her in the last act. Though it is supposed that she had never been on any stage before, the writer of this believes he saw her perform in Dublin with Mr. Digges, Mr. Kemble, &c. Notwithstanding this specimen of her talents, she applied to the winter managers in vain, and the ensuing summer having obtained another appearance at the Haymarket, repeated the character, (Sept. 9) with a greater degree of success, though she had the misfortune to play with a Jane Shore who was not audible, even when close to the stage. This character was attempted by a lady of the name of *Westray*. She then succeeded in her application to the managers of Drury Lane, where she performed Juliet, and other important characters, with considerable applause. In the summer of 1789, she was engaged by Mr. Kemble, then manager of the Liverpool Theatre, and here added to her list of characters, with increased reputation. She now be-

came the wife of Mr. Powell, then prompter at Liverpool, and who fills at present that situation at Drury Lane. In 1794 she had an engagement at Mr. Colman's Theatre, but now devotes her summer seasons to occasional excursions. She had lately a country house at Norwood.—This lady's abilities are more than useful to the theatre. Her person is tall and elegant, her voice melodious, and her countenance expressive. In her delivery she evinces much judgment, and a considerable share of feeling.

PRATT, (ROBERT) author of "Joseph Andrews," farce, acted at Drury Lane for a benefit, 1778; "The fair Circassian," tragedy, acted at Drury Lane, 1780; and "The School for Vanity," comedy, do. 1783, is a native of St Ives, in Huntingdonshire, and was brought up to the church, but he threw off the gown to attempt the stage, and assuming the name of *Melmoth* performed the characters of Philaster and Hamlet at the Theatre Royal, Covent Garden, in 1774. His fame as an actor was by no means equal to that as a writer. Such has been the fate of many eminent authors; "they wrote like gods, who could not act like men." He then became a bookseller at Bath, where, and at other places, he occasionally delivered lectures on the English language. As an author, he assumed the name of *Courtney*, and both his assumed names have frequently been united. He has produced several ingenious works, and besides the above plays has published a comedy called "The New Cosmetics; or, Triumph of Beauty," 1790. He has had for some time a tragedy in preparation for Drury Lane, but why its representation has been thus deferred, particularly at a theatre where novelty has been so long required, is not easily to be accounted for.

PRIDEAUX, (Miss) actress, is of respectable parentage, but having been unprovided for, was induced to seek support from the stage. By strong recommendations, she was both engaged and patronized at Bath, but in consequence of a dis-

pute, which produced a newspaper controversy, she quitted that theatre, and made her first appearance in London at the Haymarket, in *Lady Bab Lardoon*, (Maid of the Oaks), and during the remainder of the season performed *Cherry*, (*Beaux Stratagem*) &c. In 1789 she was engaged at Drury Lane, where her first character was *Miss Prue*, (*Love for Love*).

PRITCHARD, (Mrs.) actress, maiden name *Vaughan*, belonged to Drury Lane Theatre in 1732, and was afterwards engaged during the management of Fleetwood. She performed all the principal characters in tragedy with great reputation, and she was also admired in genteel comedy; but her chief excellence lay in sprightly characters, in which, it is thought, she never had a superior.—She was thirty-seven years on the stage, and her ease and vivacity never forsook her. When young, she was of a slim make, and though not a beauty, had a most agreeable face, with very expressive eyes: her deportment was easy and elegant, and her voice articulate and harmonious. She came to the stage a married woman, and had a large family of children, whom she brought up with the greatest care and attention. She took leave of the public in the character of *Lady Macbeth*, when she spoke a farewell epilogue. Mr. Garrick played *Macbeth* on the occasion, and the house was crowded with the first people of distinction, at advanced prices. She died in August 1768, at the age of fifty-seven, and left behind her a respected and unblemished name. Her daughter was an actress, who was much admired. Her brother, *Henry Vaughan*, was a man formed by nature for parts of low humour and busy impertinence. By fancying himself co-heir with his sister to a large property which was contested by other claimants, (the heirs at law) he exchanged a life of reputation and ease for disgrace and vexation of mind. He died rich, but neither happy nor respected. Still he thought that he had a right to the money of which he had acquired possession.

PYE, (HENRY JAMES) author of "The Siege of Meaux," tragedy, acted at Covent Garden, 1799; and "Adelaide," do. acted at Drury Lane, 1800, is descended from an ancient family seated at Faringdon, in Berkshire, which county he long represented in Parliament, and which

paternal seat he sold in 1788 to Mr. Hallett, of Cannons. He succeeded Thomas Warton as poet-laureat, in 1790, having previously, as well as since, produced several poems, &c. His wife died Dec. 21, 1796, and his son is in the army.

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QUICK, (Mr.) actor, is a native of London, where his father was many years an eminent brewer. At a very early age he entered into a theatric life, and having attained much fame in the country, was engaged by Mr. Foote for the Haymarket. Here he remained some time in obscurity, till his performance of Mordecai, (*Love a la Mode*) which he generously undertook for Mr. Shuter's benefit, established his fame at this theatre, and he soon after procured an engagement at Covent Garden. Several seasons, however, elapsed, before his abilities were called into action; but having, during a summer excursion, displayed his comic powers before Mr. Younger, who was then manager at Portsmouth, and prompter at Covent Garden, this gentleman procured him the character of Mungo, in the "Padlock," at the latter theatre, which Mr. Quick, fearful of attempting it after Dibdin, at first declined, but at last was persuaded to undertake it, and by his performance of this character, procured considerable favour with the public, which he gradually improved, and established by his just and unrivalled representation of Isaac, in the "Duenna."--- He then became joint manager of Bristol Theatre, where he married the daughter of a respectable clergyman, by whom he has several children; but having soon after disposed of his share, he employed his future summers at Liverpool, Weymouth, &c. It is said that his first theatrical attempt in the country was tragedy, and one night at Covent Garden he undertook the character of Richard the Third, for his benefit. It was his

intention to make a *serious* attempt, but the public naturally expected a *comic* one, and finding his audience inclined to mirth, he indulged their humour, and gave them a complete burlesque, which met with general laughter and approbation. He was upon terms of intimacy and friendship with the manager, whose familiar style to him in the correspondence relative to the *Royalty Theatre*, procured him the appellation of *Dear Quick*; nor has this friendship ceased with his engagement; for ill state of health obliged him to resign his situation in London, which, according to the advice of his physicians, he could not in justice to himself retain, if his performances were to be constant; and the manager could not possibly agree to a *limited* number, as it might impede the run of a new piece. It is said that the death of Mr. Farren gave him such a shock as contributed much towards his indisposition. As an actor, he is justly entitled to praise; there is a peculiarity in his voice which renders his old characters exceedingly whimsical; but however great his early performances might have been of Tony Lumpkin, Squire Richard, &c. these *young masters* have lately found in him a very imperfect representative. There are, however, parts, exclusive of old men, in which he can still be seen with satisfaction and pleasure.--Launcelot, (*Merchant of Venice*) Isaac, (*Duenna*) &c.--- In private, he is much esteemed, for though not extravagant, he is generous; and though partial to a domestic life, can be occasionally a cheerful and facetious companion abroad.

QUIN,

QUIN, (JAMES) actor, was born in King Street, Covent Garden, Feb. 24, 1693. His ancestors were of an ancient family in the kingdom of Ireland. His father, James Quin, was bred at Trinity College, Dublin, from whence he came to England, entered himself of Lincoln's Inn, and was called to the bar; but *his* father, Mark Quin, who had been Lord Mayor of Dublin in 1676, dying about that period, and leaving him a plentiful estate, he quitted England in 1700, for his native country. His marriage was attended with circumstances which affected the future interest of his son so materially, as probably to influence his future destination in life. His mother was a reputed widow, who had been married to a person in the mercantile way, and who left her, to pursue some traffic or particular business in the West Indies. He had been absent from her near seven years, without her having received any letter from, or the least information about him. He was even given out to be dead, which report was universally credited; she went into mourning for him; and some time after Mr. Quin's father, who is said to have then possessed an estate of 1000*l.* a-year, paid his addresses to her, and married her. The consequence of this marriage was Mr. Quin. His parents continued for some time in an undisturbed state of happiness, when the first husband returned, claimed his wife, and had her. Mr. Quin the elder retired with his son, to whom he is said to have left his property. Another, and more probable account is, that the estate was suffered to descend to the heir-at-law, and the illegitimacy of Mr. Quin being proved, he was dispossessed of it, and left to shift for himself. He received his education at Dublin, under the care of Dr. Jones, until the death of his father in 1710, when the progress of it was interrupted by the litigations which arose about his estate. It is generally admitted, that he was deficient in literature; and it has been said, that he laughed at those who read books by way of enquiry after knowledge, saying, he read men—that the

world was the best book. This account is believed to be founded in truth, and will prove the great strength of his natural understanding, which enabled him to establish so considerable a reputation as a man of sense and genius. Deprived thus of the property he expected, and with no profession to support him, though he is said to have been intended for the law, Mr. Quin appears to have arrived at the age of 21 years. He had, therefore, nothing to rely upon but the exercise of his talents, and with these he soon supplied the deficiencies of fortune. The theatre at Dublin was then struggling for an establishment, and there he made his first essay. The part he performed was Abel, (The Committee) in the year 1714; and he represented a few other characters, as Cleon, (Timon of Athens) Prince of Tanais, (Tamerlane) and others, but all of equal insignificance. After performing one season in Dublin, he was advised by Chetwood, the prompter, not to smother his rising genius in a kingdom where there was no great encouragement for merit. This advice he adopted, and came to London, where he was immediately received into the company at Drury Lane. It may be proper here to mention, that he repaid the friendship of Chetwood, by a recommendation which enabled that gentleman to follow him to the metropolis. At that period it was usual for young actors to perform inferior characters, and to rise in the theatre as they displayed skill and improvement. In conformity to this practice, the parts which Mr. Quin had allotted to him were not calculated to procure much celebrity for him. He performed the Lieutenant of the Tower, (Rowe's Jane Grey) the Steward, (Gay's What d' ye call it) and Vulture, (The Country Lasses) all acted in 1715. In December 1716 he performed a part of more consequence, that of Antenor, (Mrs. Centlivre's Cruel Gift), but in the beginning of the next year we find him degraded to speak about a dozen lines in the character of the Second Player, (Three Hours after Marriage).
Accident

Accident, however, had just before procured him an opportunity of displaying his talents, which he did not neglect. An order had been sent from the Lord Chamberlain to revive the play of "Tamerlane" for the 4th of November, 1716. It had accordingly been got up with great magnificence. On the third night, Mr. Mills, who performed Bajazet, was suddenly taken ill, and application was made to Mr. Quin to read the part, a task which he executed so much to the satisfaction of the audience, that he received a considerable share of applause. The next night he made himself perfect, and performed it with redoubled proofs of approbation. On this occasion he was complimented by several persons of distinction and dramatic taste upon his early rising genius. It does not appear that he derived any other advantage at that time from his success. Impatient, therefore, of his situation, and dissatisfied with his employers, he determined upon trying his fortune at Mr. Rich's Theatre, at Lincoln's Inn Fields, then under the management of Messrs. Keene and Christopher Bullock; and accordingly in 1717 quitted Drury Lane, after remaining there two seasons. He continued at this theatre seventeen years, and during that period supported, without discredit, the same characters which were then admirably performed at the rival theatre. Soon after he quitted Drury Lane an unfortunate transaction took place, which threatened to interrupt, if not entirely to stop his theatrical pursuits. This was an unlucky rencounter between him and Mr. Bowen, which ended fatally to the latter.--- From the evidence given at the trial, it appeared, that on the 17th of April, 1718, about four or five o'clock in the afternoon, Mr. Bowen and Mr. Quin met accidentally at the Fleece Tavern, in Cornhill. They drank together in a friendly manner, jested with each other for some time, until at length the conversation turned on their performances on the stage.--- Bowen said, that Quin had acted Tamerlane in a loose sort of manner; and Quin, in reply, observed, that his

opponent had no occasion to value himself on his performance, since Mr. Johnson, who had but seldom acted it, represented Jacomo, (*Libertine*) as well as he who had acted it often. These observations, probably, irritated them both, and the conversation changed, but to another subject, not better calculated to produce good humour---the honesty of each party. In the course of the altercation, Bowen asserted, that he was as honest a man as any in the world, which occasioned a story about his political tenets to be introduced by Quin; and both parties being warm, a wager was laid on the subject, which was determined in favour of Quin, on his relating, that Bowen sometimes drank the health of the Duke of Ormond, and sometimes refused it; at the same time asking the referee, how he could be as honest a man as any was in the world, who acted upon two different principles. The gentleman who acted as umpire then told Mr. Bowen, that if he insisted upon his claim to be as honest a man as was in the world, he must give it against him. Here the dispute seemed to have ended, nothing in the rest of the conversation indicating any remains of resentment in either party. Soon afterwards, however, Mr. Bowen arose, threw down some money for his reckoning, and left the company. In about a quarter of an hour Mr. Quin was called out by a porter sent by Bowen, and both Quin and Bowen went together, first to the Swan Tavern, and then to the Pope's Head Tavern, where a rencounter took place, in which Bowen received a wound, of which he died on the 20th of April following. In the course of the evidence it was sworn, that Bowen, after he had received the wound, declared that he had had justice done him, that there had been nothing but fair play, and that if he died, he freely forgave his antagonist. On this evidence Mr. Quin was, on the 10th of July, found guilty of manslaughter only, and soon after returned to his employment on the stage. Another accident of a similar nature happened to him, (see *Williams*); and like-

likewise his friend Ryan, (see *Ryan*). The theatre in which Mr. Quin was established, had not the patronage of the public in any degree equal to its rival at Drury Lane; nor had it the good fortune to acquire those advantages which fashion liberally confers on its favourites, until several years after. The performances, however, though not equal to those at Drury Lane, were far from deserving censure. In the season of 1718-19, Mr. Quin performed in Buckingham's "Scipio Africanus," and in 1719-20, "Sir Walter Raleigh," and in the same year had two benefits, "The Provoked Wife," January 31, before any other performer, and "The Squire of Alsatia," April 17. The succeeding season he performed in Buckingham's "Henry the Fourth of France," in "Richard II," and in "The Imperial Captives." The season of 1720-21 was very favourable to his reputation as an actor. Oct. 22 "The Merry Wives of Windsor" was revived, in which he first played Falstaff, with great increase of fame. This play, which was well supported by Ryan, in Ford; Spiller, in Doctor Caius; Boheme, in Justice Shallow; and Griffin, in Sir Hugh Evans, was acted nineteen times during the season, a proof that it had made a very favourable impression on the public. On the revival of "Every Man in his Humour," 1724-5, he represented Old Knowell; and it is not unworthy of observation, that Kately, afterwards so admirably performed by Mr. Garrick, was assigned to Mr. Hipposley, the *Shuter* or *Edwin* of his day. At this time, Lincoln's Inn Fields Theatre had, by the assistance of some pantomimes, been more frequented than at any time since it was opened. January 29, 1728, "The Beggar's Opera" was acted for the first time. It is said, that when Gay shewed this performance to his patron the Duke of Queensbury, his Grace's observation was, "This is a very odd thing, Gay;—it is either a very good thing, or a bad thing." It proved the former, beyond the warmest expectation of the author or his friends; though Quin, whose knowledge of the public taste cannot

be questioned, was so doubtful of its success, that he cheerfully resigned the part of Macheath, (see *Walker*.) It was performed sixty-two nights, and the receipts of the house were higher than ever were known before. Two years afterwards, March 19, 1729-30, Mr. Quin had the "Beggar's Opera" for his benefit, and performed the part of Macheath himself, and received the sum of 206l. 9s. 6d. which were several pounds more than any one night the common prices had produced at that theatre; for the highest receipt during the run of "The Beggar's Opera," was 196l. 17s. 6d. 11th April, the forty-third night. His benefit the preceding year brought him only 102l. 18s. and the succeeding only 129l. 3s. December 7, 1732, Covent Garden Theatre was opened, and the company belonging to Lincoln's Inn Fields removed thither: the play was "The Way of the World." Pit and boxes at 5s. each. So little attraction, however, had the new theatre, that the receipt of the house amounted but to 115l. In the course of this season Mr. Quin was called upon to exercise his talents in singing, and accordingly performed *Lycomedes*, in Gay's posthumous opera of "Achilles," eighteen nights. The next season concluded his service at Covent Garden, and in the beginning of the season 1734-5, he removed to the rival theatre, Drury Lane, on such terms as no hired actor had before received. During Mr. Quin's connection with Mr. Rich, he was employed, or at least consulted, in the conduct of the theatre by his principal, as a kind of deputy-manager. While in this situation, he had a whole heap of plays brought him, which he put in a drawer in his bureau. An author had given him a play behind the scenes, which probably he lost or mislaid, not troubling his head about it. Two or three days after Mr. *Bayes* waited on him, to know how he liked his play: Quin told him some excuse for its not being received, and the author desired to have it returned. "There," says Quin, "there it lies on that table." The author took up a play that

that was laying on a table, but on opening, found it was a comedy, and his was a tragedy, and told Quin of his mistake. "Faith, then, Sir," said he, "I have lost your play." "Lost my play?" cries the bard. "Yes, by G—, I have," answered the tragedian; "but here is a drawer full of comedies and tragedies, take any two you will in the room of it." The poet left him in high dudgeon, and the hero stalked across the room to his Spa Water and Rhenish, with a negligent felicity. From the time of Mr. Quin's establishment at Drury Lane until the appearance of Mr. Garrick in 1741, he was generally allowed the foremost rank in his profession. The elder *Mills*, who succeeded to Booth, was declining; and *Milward*, an actor of some merit, had not risen to the height of his excellence, which, however, was not at the best very great; and *Bokenham* was dead. His only competitor seems to have been *Delane*, whose merits were lost in indolent indulgence. He was a young tragedian from Dublin, who made his first appearance in London at Goodman's Fields. Novelty, youth, and a handsome figure, took off from any severe criticism on his elocution and action. In short, though so far from the fashionable end of the town, he drew to him several polite audiences, and became in such a degree of repute, that comparisons were made between him and Quin; nor was he without admirers of both sexes who gave him the preference. He was not insensible of this, and determined to leave Goodman's Fields, and indulge his ambition at one of the Theatres Royal. He engaged with Mr. Rich at Covent Garden about the time that Quin left it, and in two or three years gained that station which most of the other actors could not in many years attain to. He was esteemed a just player, yet was remarkable for his violence of voice, which, especially in Alexander, pleased many; for the *Million*, as Colley Cibber says, are apt to be transported when the drum of the ear is soundly rattled. But, on the contrary, Quin's solemn sameness of pronunciation, which

conveyed an awful dignity, was charmingly affecting in Cato. Delane was young enough to rise to greater perfection; Quin was then at the height of his: if Delane had the more pleasing person, Quin had the more affecting action; both might have appeared with greater advantage, if they had been on the same stage.— They were the *Caesar* and *Pompey* of the theatres, and one stage would have been incompatible with their ambition; Quin could hear no one on the footing of an equal, Delane no one as a superior. In the year 1735, Aaron Hill, in a periodical paper called "The Prompter," attacked some of the principal actors of the stage, and particularly Colley Cibber and Mr. Quin. Cibber, according to his custom, laughed, but Quin was angry; and meeting Mr. Hill in the Court of Requests, a scuffle ensued between them, which ended in the exchange of a few blows. Mr. Quin was hardly settled at Drury Lane before he became embroiled in a dispute relative to Mons. Poitier and Madame Roland, then two celebrated dancers, whose neglect of duty it had fallen to his lot to apologize for. It was insinuated in the papers that Quin had with malice accused these dancers, but the manager Fleetwood, by an advertisement, declared that Quin had acted in this affair in his behalf, and with the strictest regard to truth and justice. No further notice was then taken of the business, and soon afterwards the delinquent dancers made their apology to the public, and were received into favour. In the season of 1735-6, Mr. Quin first performed *Falstaff* in the "Second Part of Henry IV." for his own benefit. In 1736-7, he performed *Comus*, and had the first opportunity of promoting the interest of his friend Thomson, in the tragedy of "Agamemnon."— The following anecdote illustrative of his sincere friendship for Thomson, cannot be here omitted. Hearing that this poor author was confined in a spunging-house for a debt of about seventy pounds, he repaired to the place, and, having enquired for him, was introduced to the bard.

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Thomson

Thomson was a good deal disconcerted at seeing Quin, as he had always taken great pains to conceal his wants; and the more so, as Quin told him he was come to sup with him, being conscious that all the money he was possessed of would scarce procure a good one, and that there was no credit in those houses. His anxiety upon this head was however removed, upon Quin's informing him, that as he supposed it would have been inconvenient to have had the supper dressed at the place they were in, he had ordered it from an adjacent tavern; and as a prelude, half a dozen of claret was introduced. Supper being over, and the bottle circulating pretty briskly, Quin said, "It is now time we should balance accounts." This astonished Thomson, who imagined he had some demand on him; but Quin, perceiving it, continued: "Mr Thomson, the pleasure I have had in perusing your works I cannot estimate at less than a hundred pounds; and I insist upon now acquitting the debt." On saying this, he put down a note of that value, and took his leave without waiting for a reply. The season of 1738-9 produced only one new play in which Mr. Quin performed, and that was "Mustapha," by Mr. Mallet; which was said to glance both at the King and Sir Robert Walpole, in the characters of Solymán the Magnificent, and Rustan his Vizier. On the first night of its exhibition were assembled all the chiefs in opposition to the court; and many speeches were applied by the audience to the supposed grievances of the times, and to persons and characters. The play was in general well acted; more particularly the parts of Solymán and Mustapha by Quin and Millward. In 1739, March 9, Mr. Quin was engaged in another dispute with one of his brethren, which to one who had already been convicted of manslaughter, (however contemptible the person who was the party in the indifference might be) could not be viewed by him with indifference. This person was no other than the celebrated Mr. Theophilus Cibber, who, at that pe-

riod, owing to some disgraceful circumstances relative to his conduct to his wife, was not held in the most respectable light. Quin's sarcasm on him is too gross to be here inserted. A duel was fought in the Piazza, Covent Garden, between these two actors; Quin having pulled Cibber out of the Bedford coffee-house to answer for some words he had used in a letter to Mr. Fleetwood, relating to his refusing a part in King Lear for Mr. Quin's benefit on Thursday se night. Mr. Cibber was slightly wounded in the arm, and Mr. Quin wounded in his fingers: after each had their wounds dressed, they came into the Bedford coffee-house, and abused one another; but the company prevented further mischief. In the season of 1739-40, there was acted at Drury Lane Theatre, on the 12th of November, a tragedy, entitled "The Fatal Retirement," by a Mr. Anthony Brown, which received its sentence of condemnation on the first night. In this play Mr. Quin had been solicited to perform, which he refused; and the ill success which attended the piece irritated the author and his friends so much, that they ascribed its failure to the absence of Mr. Quin, and, in consequence of it, repeatedly insulted him for several nights afterwards, when he appeared on the stage.--- This treatment at length Mr. Quin resented, and determined to repel. Coming forwards, therefore, he addressed the audience, and informed them, "that at the request of the author he had read his piece before it was acted, and given him his very sincere opinion of it; that it was the very worst play he had ever read in his life, and for that reason had refused to act in it." This spirited explanation was received with great applause, and for the future entirely silenced the opposition to him. In this season he performed in Lillo's "Elmerick." On the 1st of August, 1740, an entertainment of a peculiar kind was given by Frederick Prince of Wales, father of his present Majesty, in the gardens of Cliefden, in commemoration of the accession of King George the First, and in honour of

of the birth of the Princess Augusta, now Duchess of Brunswick. It consisted of the "Masque of Alfred," by Thomson and Mallett; the "Masque of the Judgment of Paris;" and some scenes from Rich's Pantomimes, by him and Lalauze, with dancing by Signora Barbarini, then lately arrived from Paris. The whole was exhibited upon a theatre in the garden composed of vegetables, and decorated with festoons of flowers, at the end of which was erected a pavilion for the Prince and Princess of Wales, Prince George (his present Majesty), and Princess Augusta. The performers in Alfred were Quin, who represented the Hermit; Milward, Mills, Salway, Mrs. Clive, and Mrs. Horton. The next season, that of 1740-41, concluded Mr. Quin's engagement at Drury Lane. The irregular conduct of the manager, Mr. Fleetwood, was at this time such, that it can excite but little surprise that a man like Mr. Quin should find his situation so uneasy as to be induced to relinquish it. In the summer of 1741, Mr. Quin, Mrs. Clive, Mr. Ryan, and Mademoiselle Chateaufort, then esteemed the best female dancer in Europe, made an excursion to Dublin. Mr. Quin had been there before, in the month of June, 1739, accompanied by Mr. Giffard, and received at his benefit 126l. at that time esteemed a great sum. On this second visit he opened in his favourite part of Cato, to as crowded an audience as the theatre could contain. Mrs. Clive next appeared in Lappet, in "The Miser;" and Mr. Ryan came forward in Iago to Mr. Quin's Othello. With such excellent performers, we may naturally suppose the plays were admirably sustained. Here Quin played Lord Townley, (Provoked Husband); Manley, Mr. Ryan; and Lady Townley, Mrs. Clive. He also played "King Lear;" Cordelia, Mrs. Clive; and "Comus;" Euphrosyne, Mrs. Clive. Mr. Quin, it seems, attended the Dublin company to Cork and Limerick; and the next season, 1741-42, performed in Dublin, where he acted the part of Justice Balance, (The Recruiting Officer) at the opening of the theatre

in October, on a Government night. He afterwards performed Jacques Apemantus, Richard, Cato, Sir John Brute, and Falstaff, unsupported by any performer of eminence. In December, however, Mrs. Cibber arrived, and performed Indiana to his Young Bevil; and afterwards they were frequently in the same play, as in Chiamont and Monimia, (Orphan); Comus and the Lady; Duke and Isabella, (Measure for Measure); Fryar and Queen, (The Spanish Fryar); Horatio and Callista, (Fair Penitent); &c. &c. with uncommon applause, and generally to decent houses. The state of the Irish stage was then so low, that it was often found that the whole receipt of the house was not more than sufficient to discharge Mr. Quin's engagement; and so attentive was he to his own interest, and so rigid in demanding its execution, that he refused to let the curtain be drawn up until the money was regularly brought to him. He left Dublin in February, 1741-2, and on the 25th of March assisted the widow and four children of Milward the actor, (who died the 6th of February preceding) and performed Cato at Drury Lane for their benefit. On his arrival in London he found the attention of the theatrical public entirely occupied by the merits of Mr. Garrick, who, in October preceding, had begun his theatrical career, and was then performing with prodigious success at Goodman's Fields. The fame of the new performer afforded no pleasure to Quin, who sarcastically observed, that "Garrick was a new religion, and that Whitfield was followed for a time; but they would all come to church again." In the season of 1742-43, Mr. Quin returned to his former master, Rich, at Covent Garden Theatre, where he opposed Mr. Garrick at Drury Lane; it must be added, with very little success. But though the applause the latter obtained from the public was not agreeable to Mr. Quin, yet we find that a scheme was proposed and agreed to, though not carried into execution, in the summer of 1743, for them to perform together for their mutual be-

nefit a few nights at Lincoln's Inn Fields Theatre. On the failure of this plan Mr. Quin went to Dublin, where he had the mortification to find the fame of Mr. Sheridan, then new to the stage, more adverse to him than even Mr. Garrick's had been in London. Instead of making a profitable bargain in Dublin, as he hoped, he found the managers of the theatres there entirely indisposed to admit him. After staying there a short time he returned to London, without effecting the purpose of his journey, and in no good humour with the new performers. The season of 1743-44, Mr. Quin passed without any engagement; but in that of 1744-5 he was at Covent Garden again. The next year was devoted to repose, whether from indolence or inability to obtain the terms he required from the managers, is not very apparent. Both may have united. He had the next season, 1746-7, occasion to exert himself, being engaged at Covent Garden along with Mr. Garrick. After one or two previous and friendly meetings, they selected such characters as they intended to act, without being obliged to join in the same play. Some parts were to be acted alternately. Mr. Quin soon found that his competition with Mr. Garrick, whose reputation was hourly increasing, whilst his own was on the decline, would soon become ineffectual. His Richard the Third could scarce draw together a decent appearance of company in the boxes, and he was with some difficulty tolerated in the part, having been one night *much hissed* when Mrs. Cibber played the Queen for the first time; but Garrick acted the same character to crowded houses, and with very great applause. At last these two great performers appeared together in the tragedy of "The Fair Penitent," and the shouts of applause when Horatio and Lothario met on the stage together (14th Nov. 1746) in the second act, were so loud and so often repeated, before the audience permitted them to speak, that the combatants seemed to be disconcerted. It was observed, that Quin changed colour, and Garrick seemed

to be embarrassed; and it must be owned, that these actors were nevertheless masters of themselves than on the first night of the contest for pre-eminence. Quin was too proud to own his feelings on the occasion; but Garrick was heard to say, "Faith, I believe Quin was as much frightened as myself." The play was repeatedly acted, and with constant applause, to very brilliant audiences; nor is it to be wondered at; for, besides the novelty of seeing the two rival actors in the same tragedy, Calista was admirably played by Mrs. Cibber. It was in this season that Mr. Garrick produced "Miss in her Teens," the success of which is said to have occasioned no small mortification to Mr. Quin. He, however, did not think it prudent to refuse Mr. Garrick's offer of performing it at his benefit. It was this season also in which "The Suspicious Husband" appeared.--- The part of Mr. Strickland was offered to Mr. Quin, but he refused it; and in consequence it fell to the lot of Mr. Bridgewater, who obtained great reputation by his performance of it. In the season of 1748-9, having lost his friend Thomson, he enlisted again under the banners of Rich. On the 13th of January, 1748-9, the orphan tragedy of "Coriolanus" was produced at Covent Garden, in which he played the principal character, and spoke Lord Lyttleton's celebrated prologue, which had a very happy effect. The sympathizing audience saw, that then indeed Mr. Quin was no actor; but that the tears he shed were those of real friendship and grief. Just before the performance of Coriolanus an honour had been conferred upon Mr. Quin, which he some years afterwards recollected with no small degree of exultation. On the 4th of January "Cato" was performed at Leiceister House, by the direction of Frederick Prince of Wales, in which his present Majesty, Prince Edward, Princess Augusta, and Princess Elizabeth, acted the parts of Portius, Juba, Marcia, and Lucia. The instruction of the young performers, and the conduct of the rehearsals, were given to Mr. Quin, and, it is said, he was afterwards

terwards rewarded with a pension for his service. It was intended that Lady Jane Gray should have been represented by the same performers, and accordingly that play was revived at Covent Garden in Dec. 1750, but for some reason the intended exhibition did not take place. When Mr. Quin heard of the graceful manner in which his Majesty repeated his first speech in Parliament, he cried out, "Ay, I taught the boy to speak." --- Prince Frederick, perhaps through the means of Thomson and Lyttleton, was a warm patron of Mr. Quin. He generally used to attend his benefit; and all the plays he commanded, unless on some very particular occasion, were confined to Covent Garden Theatre, in compliment to this actor. This attention in his Royal Highness was so beneficial to Mr. Quin, that his salary in the last year of his performance, it is said, was equal to a thousand pounds. The season of 1750-51 opened with a very powerful company at Covent Garden, consisting of Mr. Barry, Mrs. Cibber, Mr. Quin, Mrs. Woffington, Mr. Macklin, &c. The combined strength of this assemblage of theatrical talents alarmed Mr. Garrick so much, that he wished to detach Mr. Quin from the party, but having had the command at Covent Garden, he did not wish to be controlled by Mr. Garrick; he therefore continued with his old master, Rich, upon higher terms than had ever been paid to any actor. His benefit was on the 18th of March, three days before the death of the Prince of Wales, by whose command, though he was not present at the performance, Othello was acted; --- Othello, Mr. Barry; Iago, Mr. Quin; and Desdemona, Mrs. Cibber. It is recorded, that notwithstanding the novelty of this change in the performers, Othello being Quin's usual part, the house was by no means a crowded one; on the contrary, it was very thinly attended. On the 20th of May Mr. Quin performed Horatio, in "The Fair Penitent," and with that character concluded his performances as a hired actor. He now put in execution his plan of retiring to Bath, but came to London

the two succeeding years, to perform Falstaff for the benefit of his old friend Ryan. The last time of his appearance on the stage was the 19th of March, 1753, on which night the stage, pit, and boxes, were all at the advanced price of five shillings. The next year, finding himself disabled in some measure, by the loss of his teeth, from renewing his former assistance, he declined it altogether, saying, in his usual blunt manner, "By G---, I will not whistle Falstaff for any body, but I hope the Town will be kind to my friend Ryan; they cannot serve an honest man."--- He exerted himself, however, among his friends, and disposed of many tickets for him, and, it is said, that to make up the loss of his annual performance, he presented his friend with no less a sum than five hundred pounds. By the retirement of Mr. Quin the stage sustained a great loss; the characters in which he particularly excelled falling into the hands of actors whose talents were very inadequate to their proper representation. In his principal tragic parts he was succeeded by Sparks, but in the character of Falstaff he left no representative.--- While Mr. Quin continued on the stage, there was no great intimacy between him and Mr. Garrick, but when all competition for pre-eminence had ceased, it was no difficult matter for them to unite on terms of friendship. Both of them often spent their summers at Chatsworth, the seat of the Duke of Devonshire; and one evening being accidentally left by themselves, Mr. Quin made the first overture towards a friendly intercourse, by enquiring after the health of Mrs. Garrick, for which he expressed a very solicitous regard.--- After this his visits at Hampton were frequent. The last time was in the summer of 1765, just after Mr. Garrick's return from Italy. While at this seat of hospitality, an eruption came out on his hand, which the faculty seemed to fear would turn to a mortification, and occasion the loss of it. This circumstance affected his spirits, and is supposed to have thrown him into a hypochondria, which brought on a fever, that carried

ried him off when he was out of all danger on account of his hand.--- During his illness, he had taken such large quantities of bark, as to occasion an incessant drought, which nothing could assuage; and being willing to live as long as he could without pain, he discontinued taking any medicines for upwards of a week before his death; and during this period was in good spirits. The day before he died he drank a bottle of claret, and being sensible of his approaching end, he said, "He could wish that the last tragic scene were over, though he was in hopes he should be able to go through it with becoming dignity." In this hope he was not disappointed; he died at his house at Bath, Tuesday, January 21, 1766, about four o'clock in the morning, and on the Friday following was interred in the Abbey Church at Bath, where a monument to his memory was erected, with lines, written by Mr. Garrick. Mr. Quin's language in conversation was nervous, and his *bon mots* had a force in them that secured their remembrance, long after their transitory effusion; but it must be owned, that many of them are very coarse and offensive to decency. To the master of an inn who had complained of being infested with rats, he promised a receipt to drive them away. On quitting the house, he had an extra-

vagant bill put into his hands, which he paid; and on the inn-keeper's reminding him of his promise, he returned his bill to him, saying, "Shew them this, and they'll come no more near you, I'll engage." See *Garrick, Whindome, &c.* In declamation, Mr. Quin was most excelled. He recited with particular energy and judgment, but was unqualified for the striking and vigorous characters of tragedy. He gave true force and dignity to sentiment, by a well-regulated tone of voice, judicious elocution, and easy deportment. His chief characters were Brutus, Cato, the Duke in "Measure for Measure," and Falstaff. However, the exigencies of the theatre imposed upon him King Lear, Richard, Macbeth, Othello, Young Bevil, Chamont, &c. At the age of sixty, he performed Chamont in a long, grisly, half-powdered wig, hanging low down on each side the breast, and down the back; a heavy scarlet coat and waistcoat trimmed with broad gold lace, black velvet breeches, a black silk neckcloth, black stockings, a pair of square-toed shoes, with an old-fashioned pair of stone buckles; and a pair of stiff, high-topped white gloves, with a broad, old, scolloped hat. Were the youthful, fiery Chamont, to appear on the stage in such a dress now, the tragedy would cause more laughter than tears.

R.

RAYMOND, (Mr.) actor, is a native of Ireland, whose real name is *Grant*. He went abroad as tutor, or secretary to a young gentleman, and on his return was enabled, thro' the liberality of this gentleman, to indulge his inclination for the stage, and practise in the country, with considerable advantage; for, being supplied with cash, he never experienced the distresses common to an itinerant life, and had always the advantage of playing such characters as he pleased. He became a favourite in Dublin, Manchester, &c. consequent-

ly procured an engagement at Drury Lane, where he made his first appearance in *Oswald*, (Castle Spectre) in 1799. During the summer seasons he has performed at several respectable towns, particularly at Brighton, under the management of Mr. Swendall, where he has been much admired in tragedy and dignified comedy, but not in light airy characters, which the exigencies of these theatres have obliged him to represent. He is certainly an useful performer, and superior to many of Drury Lane who appear oftener before the public.---

There

There was a Miss *Raymond* who performed at Bath with some applause, and played Biddy, (Miss in her Teens) at Drury Lane, April 4, 1789.

REDDISH, (SAMUEL) actor, belonged to Drury Lane about thirty years ago, and was formerly at enmity with Mr. Macklin, (see *Macklin*). ---He was once obliged to make an apology to the public for having appeared the preceding night in a state of inebriation, (1776). He was a useful but a violent actor, and met with some applause in the characters of Iago, Lord Hastings, &c. During his engagement in Dublin with Mr. Ryder, he happened, in the character of Castilio, (The Orphan) to wound his brother in reality, one Mr. Smith, who performed Polydore. Reddish, in the heat of his acting, on the first mention of *coward*, did not wait for Polydore to repeat it, ("Base-born villain---coward") but took his revenge. However, he soon recollected himself, and improving upon the author's words, exclaimed, with much agitation, "Oh, by ---, my sword *was* in his bosom." Happily it was attended with no serious consequence. This unfortunate actor, whose last performance is supposed to have been at Exeter, became latterly delirious, and died at the lunatic asylum in York, December, 1785.

REED, (JOSEPH) author of "Madrigal and Trulletta," mock tragedy, acted at Covent Garden, 1758; "The Register Office," farce, acted at Drury Lane, 1761; "Dido," tragedy, do. 1766; "Tom Jones," comic opera, acted at Covent Garden, 1769; and "The Impostors; or, Cure for Credulity," farce, ditto, 1776; besides others not acted, was born at Stockton, near Durham, about 1725, and succeeded his father in the business of a rope-maker, which he carried on there till about 1754, when he removed to London, and conducted a very extensive manufactory at Ratcliffe highway. In 1786 he applied to the managers of Drury Lane to revive his tragedy of "Dido" which they refused, on which he published a complaint, entitled "The Retort Courteous; or, a candid Appeal to the Public, on the

conduct of Thomas Linley, Esq. manager of Drury Lane Theatre, to the author of 'Dido,' containing original letters, and just remarks on the manager's arbitrary and indefensible rejection of that tragedy." In this pamphlet (however just in some respects) he was guilty of an unpardonable liberty, for in mentioning the notice taken of his tragedy in the *Biographia Dramatica*, he introduced, on very weak authority, the names of two gentlemen as the reputed compilers of this work, and who, it is asserted, were *not* concerned in it.

REES, (Mr.) actor, whose talents chiefly lie in mimicry, has been on several provincial theatres, and lately at Covent Garden. He gave his imitations formerly at the Haymarket, in the prelude of "The Manager in Distress," and a few seasons ago at the Circus, where, besides actors, he mimicked Mr. Philip Astley, manager of the Royal Grove, or, as he was pleased to call it, "The Amphitheatre of Arts," meaning, it is presumed, the *university* for horses, dogs, monkeys, and pigs. This Mr. Astley, and Mrs. Astley, (since dead) made their first appearance on the boards of a Theatre Royal, at Drury Lane, but it was *on horseback*, in the entertainment of "The Jubilee."---Taking Mr. Rees's imitation of him in dudgeon, he accidentally met him, and called him to an account. Rees very good humouredly endeavoured to shew him that it was all in the way of business, but Astley, incapable of attending to *reason*, took *Mendoza*-like satisfaction, and *forcibly* convinced him that no man in the world should *copy his manners*. For this assault, Rees, with great propriety, brought an action against him. He has since taken himself off, as he lately announced his retirement from the stage.

REEVE, (WM.) composer, (see *Massingh's*) was lately an actor, and performed the Grinder in "The Enraged Musician," at the Haymarket, with considerable applause, 1789. His wife has also sung in public.

REINHOLD, (Mr.) actor, belonged to Covent Garden in 1776, and was

was a respectable performer in the vocal line: his chief character was Hawthorn; (Love in a Village). He retired from the stage some few years ago.

REYNOLDS, (FREDERICK) dramatist, received his education at Westminster school, and having been intended for the law, in which his father made a conspicuous figure, and to which his brother now belongs, entered the Temple, but instead of practising for that profession, he devoted his time to the more agreeable study of the Muses. His first piece, "Werter," a tragedy, having been rejected by Mr. Harris, was performed at Bath with considerable applause, and afterwards introduced at Covent Garden by Miss Branton, (Mrs. Merry) for her benefit, March 1, 1786. Its success induced Mr. Harris to accept his next piece, "Eloisa," a tragedy, which was well received, (Dec. 21, 1786) notwithstanding which, the third night, being the author's, brought him only eight pounds, and it was therefore laid on the shelf. Finding the public taste was more inclined to comedy, he produced "The Dramatist; or, Stop him who can," which Mr. Harris rejected, and was consequently brought out for Mrs. Wells's benefit, 1789, and though performed with the many disadvantages attending benefit-productions, became a favourite piece, and secured the manager's approbation of all his future attempts. This was succeeded by, "The Crusade," historical romance, 1790; "Notoriety," comedy, 1792; "How to grow rich," do. 1793; "The Rage," do. 1794; "Speculation," do. 1795; "Fortune's Fool," do. 1796. In consequence of the manager's not bringing out his pieces during the profitable time of the season, he now employed his pen for Drury Lane, where he produced "The Will," comedy, 1797; "Cheap Living," do. 1797, but having no *Levi* there to support his heroes, he returned to Covent Garden, and brought out, "Laugh when you can," comedy, 1798; "Management," do. 1799; and "Life," do. 1800. He has been a very fortunate

writer, for all his comedies, except "The Crusade," which was written for the introduction of some splendid scenery, which had been painted for a less successful piece, have met with much applause. He married Miss Mansel, who was lately a favourite actress at Covent Garden.

RICH, (JOHN) manager and actor in pantomime. His father was bred to the law, and was the first of the name and family that embarked in a theatrical government. He was manager at Drury Lane, and though he had no conception himself of either authors or actors, yet his judgment was governed by a saving rule in both. He looked into his receipts for the value of a play, and from common fame, he judged of his actors. This, his son, had been a manager, above forty years, without a partner. He was a celebrated Harlequin when young, under the forged name of *Lux*, and gave the motley hero such expressive action, that words were unnecessary. It is no wonder, therefore, that he became attached to those exhibitions, and while manager, rendered pantomime the entertainment of a Theatre-Royal, for which he had a true taste, and spirit, for the necessary expenses, thus it was that he was able, with an indifferent company, (sometimes the refuse of the other theatre) to leave a considerable fortune to his family. He was manager of Lincoln's Inn Fields, which had been rebuilt by his father, on his expulsion from Drury Lane, (see *Collier*). On opening this theatre, he introduced to the public John Leigh, in Capt. Plume; (Recruiting Officer) and John Hall, who had been originally a dancing-master, and having acquired some money by his profession, had joined Leigh in the management of Smock Alley, Dublin, about the beginning of the reign of George 3. This scheme was unsuccessful; Hall lost his property, and returned to England with Leigh, when he acquired some fame under Rich's management, in the character of Locket, (Basset's Opera, first representation of it); Captain Macbeth, Mr. Watker's *Peacocks*, Mr. Hippocley; and Polly, Miss

Miss Fenton. Hall was twice married, and his second wife's daughter, Grace Moffatt, kept the Bell and Dragon, in Portugal Street. In 1733 Rich removed his company to Covent Garden. He married Mrs. Priscilla Stevens, October 25, 1744, and died in Dec. 1761, aged 70, during the run of a grand spectacle, which he got up in honour of his present Majesty's coronation. His ill state of health, (having been long afflicted with the stone) and his accustomed exactness in such like exhibitions, delayed the shew for some time. Besides his widow, he left behind him four daughters, all married, and an equal dividend to be made amongst them. Mrs. Rich was accustomed to say, concerning the receipt of Covent Garden Theatre, that if the treasurer's account consisted of three figures in the column of pounds, she was satisfied; of course, a hundred pounds was then thought a good receipt, but double that sum is now reckoned a bad one; yet the present manager, since his improvements, and the encrease of charges for benefits, had only sixty pounds one night in the house.

RICHARDSON, (JOSEPH) author of a comedy called "The Fugitive," acted at Drury Lane, 1792, and one of the proprietors of that theatre.--- He was born in the county of Northumberland about 1756, and having been educated at a respectable public school in the north, entered at St. John's College, Cambridge, 1775. He became a student of the Middle Temple, in 1779, and was called to the bar in 1784. He was brought into parliament under the patronage of the Duke of Northumberland, and is one of the representatives for Newport, in Cornwall. This gentleman is the author of several elegant poems, and so great is the merit of his *only* dramatic piece, that it is to be lamented he has not resumed his pen, and endeavoured to restore legitimate comedy to the stage. He has been many years married.

RICHARDSON, (ELIZABETH) produced a comedy, called "The Double Deception," acted at Drury Lane, 1779. She was the daughter

of a tradesman in the city, and died in October, the same year that her play was performed.

RICHARDSON, (Mr.) actor, was born in Worcester, where his father carried on a considerable manufacture. At first he was intended for the church, but was afterwards bound to his father, with whom he remained till he came of age. He then visited London, and lived some time in an eminent mercantile house, after which he returned to Worcester, and joined his brother in business. Having been much noticed as a singer, he was advised to attempt the stage, and made his first appearance at Bath in 1790, where he remained one season, and afterwards became a favourite singer and actor at Manchester and Norwich. The former place he visited twice, and thence came up to London, where he was engaged by Mr. Harris, and acquired some degree of reputation at Covent Garden.

ROBINSON, (Mrs. MARY) formerly actress, maiden name *Darby*, was the daughter of a captain, who was born in America, and who died in 1787 at Bristol, having lost a considerable fortune in a commercial speculation. His widow, who was of an ancient and respectable family, was left with three children, two sons and this daughter, under whose roof she died some few years ago. Miss Robinson had received part of her education in Bristol, at Miss Hannah More's seminary, and was afterwards removed to another near London. At the age of seventeen, she was introduced to Mr. Garrick, and under his auspices and friendly tuition, prepared herself for the stage, in the character of Cordelia; but on her marriage with Mr. Robinson, then a student of Lincoln's Inn, she declined her intention, but which, on his embarrassments, she resumed, and made her first appearance at Drury Lane under the patronage of the Duchess of Devonshire, in the character of Juliet, about the year 1776. She remained on the stage till 1779, performing the principal characters in tragedy and genteel comedy. In 1778, she produced for

her own benefit, a musical farce, called "The Lucky Escape;" and in 1794 a farce called "Nobody," acted at Drury Lane without success.— However, she acquired a considerable share of literary fame by her poems and novels. She also published a tragedy, "The Sicilian Lover," 1796, which had been offered in vain to the proprietors of Drury Lane. She died in 1801, having been for some time indisposed.

ROCK, (Mr.) actor, is a native of Ireland, and a few seasons ago supported the low Irish characters at Covent Garden and the Haymarket with some applause. He has been on several provincial stages, and performed lately in Edinburgh with Messrs. Jackson (the veteran manager) and Aickin, who have succeeded Mr. S. Kemble, in the management of the theatre there. His wife had been an actress a considerable time in the country; she afterwards supported the characters of second-rate chambermaids at Covent Garden.

ROLT, (RICHARD) author of "Eliza," opera, acted at the Haymarket, 1754; "The Royal Shepherd," opera, acted at Drury Lane, 1763; and "Alcmena," do. 1764, was allied to the family of Ambrose Philips, but had no learned education. He subsisted entirely by his pen, and was employed with Christopher Smart in some theatrical enterprise at the little theatre in the Haymarket, and afterwards was concerned with Shuter in a scheme of the like nature, in consequence of which he was noticed by Churchill in his "Rosciad." He died, as he had long lived, in distress, about the year 1773.

ROSS, (DAVID) actor, was born in the year 1728, and was educated at Westminster school. He was disinherited by his father for going on the stage, yet had the happiness and credit of retaining the steady regard of a most respectable number of schoolfellows, as well as other friends, whom he acquired in later life. He came upon Covent Garden stage about the year 1753, and having the advantage of a good person and edu-

cation, was respectable in tragedy and comedy. He uninterruptedly enjoyed this situation till about the year 1778, when, being left out in the engagements of that time, he never afterwards recovered it. Improvident, like the generality of his brethren, he had made no provision for the future, and was consequently consigned to severe distress. In this situation an ill-paid annuity from a mortgage in the Edinburgh theatre, (of which he had formerly been manager) served rather to tantalize than to relieve him. His wants, however, unavoidably disclosing themselves, he was one day surprised by an enclosure of a sixty pound note, the envelope containing only a mention that it came from an old schoolfellow, and a direction to a banker where he was to receive the same sum annually. This, which he afterwards found his most certain provision, was continued for many years, and the donor was still unknown. The mystery was at length discovered, thro' an inadvertence of the banker's clerk, and Ross, with infinite gratitude, found his benefactor in the person of Admiral Barrington. The accident of breaking his leg in 1788, decided his theatrical fate, and he lived principally on the bounty of his great naval friend. His domestic life was marked by his marriage with the celebrated Fanny Murray, who, whatever her former indiscretions were, conducted herself as a wife with exemplary prudence and discretion.— He died September 14, 1790, and was interred in the paved department of St. James's church-yard, in Piccadilly. A great many of his friends were in the country, and the funeral was very private. The service was performed partly in the church, and partly at the grave. As an actor, he had claims to great praise in tragic characters of the mixed passions, as well as lovers in genteel comedy; but from indolence, or the love of pleasure, he was not always equal to himself. In the year 1752, during the Christmas holidays, he played George Barnwell, and Mrs. Pritchard, Millwood. Soon after Doctor Barrowby, physician to St.

St. Bartholomew's hospital, was sent for by a young gentleman in Great St. Helen's, apprentice to a very capital merchant. He found him very ill with a slow fever, a heavy hammer pulse, that no medicine could touch. The nurse told him that he sighed at times so very deeply, that she was sure there was something on his mind. The doctor sent every one out of the room, and told his patient, he was certain there was a secret distress which lay so heavy on his spirits, that it would be in vain to order him medicine, unless he would open his mind freely. After much solicitation on the part of the doctor, the youth confessed there was indeed something lay heavy at his heart, but that he would sooner die than divulge it, as it must be his ruin if it was known. The doctor assured him, if he would make him his confidant, he would by every means in his power serve him, and that the secret, if he desired it, should remain so to all the world, but to those who might be necessary to relieve him. After much conversation, he told the doctor, he was the second son to a gentleman of good fortune in Hertfordshire; that he had made an improper acquaintance with a kept mistress of a captain of an Indianman then abroad; that he was within a year of being out of his time, and had been entrusted with cash, drafts, and notes, which he had made free with, to the amount of two hundred pounds. That, going two or three nights before to Drury Lane, to see Ross and Mrs. Pritchard in their characters of George Barnwell and Millwood, he was so forcibly struck, he had not enjoyed a moment's peace since, and wished to die, to avoid the shame he saw hanging over him. The doctor asked where his father was; he replied, he expected him there every minute, as he was sent for by his master upon his being taken so very ill. The doctor desired the young gentleman to make himself perfectly easy, as he would undertake his father should make all right; and, to get his patient in a promising way, assured him, if his father made the least hesitation, he should have

the money of him. The father soon arrived. The doctor took him into another room, and, after explaining the whole cause of his son's illness, begged him to save the honour of his family, and the life of his son. The father, with tears in his eyes, gave him a thousand thanks, said he would step to his banker, and bring the money. While the father was gone, Dr. Barrowby went to his patient, and told him every thing would be settled in a few minutes, to his ease and satisfaction: that his father was gone to his banker for the money, and would soon return with peace and forgiveness, and never mention; or even upbraid him, with the past. They soon met, kissed, and embraced. The young man immediately recovered, and lived to be a very eminent merchant. Dr. Barrowby never divulged his name, but the story he mentioned often in the Green Room of Drury Lane Theatre; and after telling it one night when Mr. Ross was standing by, he said to him, "You have done some good in your profession, more, perhaps, than many a clergyman who preached last Sunday," for the patient told the doctor, the play raised such horror and contrition in his soul, that he would, if it would please God to raise a friend to extricate him out of that distress, dedicate the rest of his life to religion and virtue. Though Ross never knew his name, nor saw him to his knowledge, he had for nine or ten years, at his benefit, a note scaled up with ten guineas, and these words: "*A tribute of gratitude from one who was highly obliged, and saved from ruin, by seeing Mr. Ross's performance of Barnwell.*"

ROWE, (NICHOLAS) dramatist, was born in 1763, and educated at a private school in Highgate, from whence he was removed to Westminster school, and at sixteen years of age became a student of the Middle Temple. He was a handsome, genteel man, and as amiable as agreeable: he was twice married; had a son by his first wife, and a daughter by his second. He died December 6, 1718. His dramatic pieces are: "The Ambitious Stepmother,"

mother," tragedy, acted at Lincoln's Inn Fields, 1700; "Tamerlane," do. 1702; "The Fair Penitent," do. 1703; "The Biter," comedy, do. 1705; "Ulysses," tragedy, acted at the Haymarket, 1706; "The Royal Convert," do. 1708; "Jane Shore," do. 1713; "Lady Jane Gray," tragedy, acted at Drury Lane, 1715.

RUSSEL, (Mr.) actor, is a native of England, and has performed at several provincial theatres with applause. He was acting manager at Margate, where he supported the first line in comedy to the satisfaction of the town; and having been engaged at Drury Lane in 1798, made his debut in Charles, (School for Scandal) and Fribble, "Miss in her Teens" in the latter of which he had greater success, for Charles, (though many attempts have been made) has never returned to the London boards since *Smith* has retired.

RYAN, (LACY) actor, though he was generally esteemed a native of Ireland, was born in the parish of St. Margaret, Westminster, about the year 1694. He was the son of Daniel Ryan, a taylor, and had his education at St Paul's school, after which he was designed for the law, and was therefore a short time with Mr. Lacy, an attorney, who was his godfather. He had some thoughts of going to the East Indies with his brother, (who died there 1719) but a stronger propensity to the stage prevailing, by the friendship of Sir Richard Steele he was introduced into the Haymarket company, 1710. One of the first parts which was suddenly put into his hands was Seyton, an old officer, in the tragedy of Macbeth, at which time he was about sixteen years of age. Betterton, who performed Macbeth, and had not seen Ryan before he came on the stage, was surprised at the sight of a boy in a large full-bottomed wig. However, by his looks he encouraged him to go on with what he had to say, and when the scene was over, commended the actor, but reproved old Downs, the prompter, for sending on the stage a child to represent a man advanced in years. At the age of eighteen he acquired consi-

derable fame in the part of Marcus, during the run of "Cato," in 1712, in which he had been instructed by the author, and his friend Steele. He from that time increased in favour, and arose to a very conspicuous rank in his profession. The friendship which subsisted between Mr. Quin and Mr. Ryan was inviolable, and it is remarkable that they were each at the same time embarrassed by a similar accident. June 20, 1718, Ryan was at the Sun eating-house, Long Acre, at supper, when a Mr. Kelley, who had before terrified several companies by drawing his sword on persons whom he did not know, came into the room in a fit of drunkenness, abused Ryan, drew his sword on him, with which he made three passes, before Ryan could get his own sword, which lay in the window. With this he wounded Mr. Kelley in the left side, who immediately expired. It does not appear that Ryan was obliged to take his trial for this homicide. He had received a shot by an accident, which rendered his voice disagreeable, till the discordance of it became familiar to the ear. Garrick declared the greatest part of his merit in Richard the III^d, arose from the observations he had made on Ryan's manner of playing it. He wrote the "Cobler's opera," of one act, 1729, and died Aug. 15, 1760.

RYDER, (THOMAS) actor, was supposed to be an Irishman, but he declared himself a native of England, and is said to have been born at Nottinghamshire, where his father, whose name was *Darley*, was a printer, to which he had brought up his son, but who resigned the typographical for the mimic art, and having practised in the country, particularly York, made his first appearance on the Irish stage in Captain Plume, (Recruiting Officer) December 7, 1757, then under the management of Mr. Sheridan, and was afterwards engaged by the succeeding manager, Mr. Brown, at a handsome salary, when he performed all the first comic parts, with Mrs. Abington. He commenced manager after the death of Mr. Mossop, in 1771, and both these gentlemen held the reins about the same

same length of time. Mossop became director in 1761, and Ryder finished his reign in 1782, and both experienced the vicissitudes attending Irish managements, during their ten years' government. The latter was more successful in his onset, having derived considerable assistance from an unexpected prize in the lottery. This fortunate ticket was for several weeks lying neglected, till at last Mrs. Ryder meeting with it accidentally at her toilet, reminded her husband of it, who made enquiry, both to his surprise and satisfaction. The theatre in Fishamble street, was now opened in opposition to him by Messrs. Vandermere, Waddy, &c. however he got the better of a spirited contest, but chiefly owing to a manoeuvre. The opera of "The Duenna" having been got up by his opponents at a great expence, soon after its representation in London, Ryder employed some confidential persons to take down the dialogue in short hand, and being thus master of the words, advertised it under the title of "The Governor," including the songs, &c. of "The Duenna," which were published, and gave first names to all the *Dramatis Personae*. The Jew Isaac, which he performed himself, was called Enoch.—A prosecution was the result of this, but Ryder succeeded as *defendant*, it being the opinion of the Irish judges, that any person may make memoranda, or write all, if capable, of whatever is publicly exhibited. Notwithstanding these smiles of fortune, extravagance, which was in a great measure promoted by his wife, soon rendered him a distressed man. He kept his carriage, a splendid equipage, his country house, &c. He began to build a most elegant town house, on which he expended four thousand pounds, and which having been afterwards sold, unfinished, for about six hundred, very justly bore the name of *Ryder's folly*. The business of printer he for some time added to that of an actor, and set up a theatrical newspaper, which was published three times a week; he also printed some of the plays in which he performed himself, altering his

characters, and adapting them to his own taste and humour. Pecuniary embarrassments rendered him incapable of paying his performers their salaries, and this naturally occasioned green room disturbances; and one night that the play was commanded by the Lord Lieutenant, on the appearance of his Excellency, and when the bell rung for the curtain to rise, Mr. Clinch, one of his players, came on the stage, and informed the audience, that the company would no longer perform, as they had been for some time without receiving their money. His Excellency and suite accordingly departed; when, to add to the insult, the play was then performed. At this time Mr. Ryder was just recovered from a severe fit of illness, and still kept his room, but on being acquainted of this singular event, advertised, that ill as he still was, he would appear on the stage; and lay before the public the whole circumstances. This night was fixed for his benefit, and when he came out, his pallid countenance so moved the audience, that they called to the prompter for a *chair* for him. Ryder then read several papers, for he could not, be said, trust to his memory, when it appeared, that they who were the most clamorous, had the least cause for complaint. On this memorable night, Mr. Daly, who afterwards opposed him as manager, made his second appearance in that kingdom in the character of Lord Townly. (Manly, Mr. Wilder; Sir Francis Wronghead, Mr. Dawson; Squire Richard, Mr. G. Dawson; Moody, Mr. Owenson; Lady Grace, Miss Scrace; and Lady Townly, Mrs. Lyster, formerly Miss Barsanti, and afterwards Mrs. Daly.) The play did not begin till almost nine o'clock, and each performer on his or her appearance, was received with either applause or disapprobation, according to the manager's report: among the former was Mr. Wilder, who met with shouts of applause, and who was ever remarked for being a favourite with every master he served; among the latter was Miss Scrace, who was much hissed. Mr. Owenson wished to have replied to Mr. Ryder, but was not

not permitted. Mr. Vandermere, in consequence of this business, withdrew himself from the theatre. The poor manager still endeavoured to entertain the public. At this time he rented both theatres, Smock Alley and Crow Street, in order to prevent any rivalry, the latter of which he kept open, but not being able to discharge some arrears of the former, he was persuaded to give it up, and soon found an opponent in Mr. Daly, (see *Daly*) against whom he exerted his best skill, having opened his opposition season with Colman's applicable prelude of the "Manager in Distress." Daly's motto was, "We can't command success, but we'll endeavour to deserve it." Ryder's, in answer to this, was, "The less we deserve, the more merit in your bounty." However, his rival was too powerful, bankruptcy ensued, and he was at length obliged to become one of Daly's company, but with extraordinary privileges, particularly that he was to play only *what and when* he pleased, and that he was to choose whatever character he liked in every new piece. During Ryder's management, the following performers were engaged at different times: Mr. and Mrs. Barry, Mr. Sheridan, Mr. Foote, and Mr. Henderson, (these had a share of the profits); Mrs. Abington, (five hundred pounds for twelve nights); Miss Caley, (forty guineas per night); Miss Pope. Mr. Dodd, Mr. Smith, Mr. J. Palmer, Mrs. Hartley, Mr. Lewis, Mr. T. Aickin, Mr. Ross, Mr.

Reddish, Mr. and Mrs. Jackson, Mr. Death, Mr. Wewitzer, Mr. and Mrs. O'Keefe, Mr. Dubellamy, Mr. Webster, Miss Wewitzer, Mr. Cautherley, &c. In the season of 1787 he made his first appearance at Covent Garden in Sir John Brute, (Provoked Wife). As he played the character in a different style to what it had been generally represented, the critics were divided in their opinion, but in other characters they acknowledged his merit. In low comedy he was excellent, and many of his best parts he never performed in London. He was a *Roscius* in Dublin, where he had been successively Richard the Third---Scrub---Captain Macheath---Shylock---Cardinal Wolsey---Hob---Pierre---Scapin, &c. Though he never disgusted in any part, yet his tragedy, except some characters, was never seen with much pleasure, but his comedy was universally, and indeed justly admired. He died at Sandy Mount, Dublin, November 26, 1791. His daughters he brought out on the stage a little before his death, at the Haymarket, in *Portia* and *Jessica*, (Merchant of Venice) Shylock by himself; but a father's agitation abated, in a great measure, the Jew's vindictiveness. His wife soon followed him to the grave. His son, who had been an actor in Dublin, and afterwards entered the army, was killed in a duel, 1796, and one of his daughters, Rose, who had been married to Mr. Pendred, died at Rathmines, near Dublin, in 1801.

S.

SAINT JOHN, (Hon. HENRY) author of "Mary Queen of Scots," tragedy, acted at Drury Lane in 1789; and "The Isle of St. Marguerite," musical entertainment, do. 1789. --- He is brother to the Earl of Bolingbroke.

ST. LEDGER, (Mrs.) actress, maiden name *Williams*, made her first appearance on the Dublin stage, and was engaged at Covent Garden

in 1799, where she performed *Allicia*, *Calista*, &c. but now sustains characters of less importance.

SAVAGE, (RICHARD) see *Woodfall*.

SCAWEN, (JOHN) author of "The Girl in Style," farce, acted, without success, at Covent Garden, 1786; and "New Spain; or, Love in Mexico," opera, with little success, at the Haymarket, 1790. He was brought

up

up to the army, and fought a duel with the famous George Robert Fitzgerald, of Ireland, whose vindictive disposition brought him there to an ignominious end. The quarrel began at Vauxhall, when Fitzgerald's companion, Captain Croft, had some words with the Rev. Mr. Bate Dudley, on account of some misbehaviour to Mrs. Harley, an actress, who belonged to Covent Garden in 1773. Mr. Scawen having censured Mr. Fitzgerald's conduct, the latter sent the challenge. Fitzgerald fired first, and taking hold of his other pistol, stood with it in the attitude of presenting to receive Mr. Scawen's fire, but immediately discharged it, declaring it went off by accident. Mr. Scawen then fired his in the air.

SECOND, (Mrs.) singer, maiden name *Matron*, having sung in oratorios, made her first theatrical attempt with character of Emily, (Woodman) at Covent Garden, October 17, 1796. She laboured under much apprehension, but, notwithstanding, executed her songs with much sweetness and taste. The lower tones of her voice were harmonious, and in the *bravura* strains, she acquitted herself with much credit, but her delivery of the dialogue was scarcely audible, owing to her timidity. Her figure is good, her person rather tall, and her features agreeable. On her repetition of the character, she evinced more perfect ideas of acting.

SESTINI, (Signora) singer, belonged to Covent Garden in 1783, and afterwards performed at the Haymarket. She was a winter season in Dublin, with Mr. Daly, where her Jessamy, (Lionel and Clarissa) had a considerable run. Though not mistress of the English language, yet her action and speech justly delineated the insignificant coxcomb.

SHIELD, (Wm.) composer, was born at Swallow, in the county of Durham; his father was a singing-master in that neighbourhood, and much respected in his profession. Soon after the birth of this his son, he removed to North Shields, where he had several pupils. William was taught the violin by his father when six years of age, in which he made a

rapid progress. He was also taught the harpsichord, and before he was eight years old, could sing at sight, and read every cliff. In his ninth year, he lost his father, who died at the age of 33, and his mother, (who had three children besides) bound him apprentice to a boat-builder for six years. During his apprenticeship he still cultivated his musical talents, through the indulgence of his master, and was instructed by Avison, who lived in that neighbourhood. He was invited to Scarborough by Cunningham, the celebrated pastoral poet, when he soon evinced his talents for musical composition. When the Scarborough season ended, he was engaged to lead the band at the theatre, in Durham, and at the concerts in Newcastle. He was afterwards recommended to Giardini, then leader of the Opera House, and procured a situation in that orchestra, where he was much befriended by Cramer, Giardini's successor. He was also the leader of the band for one season at Colman's little theatre, in the room of Mr. Bulkeby, (1778) during which season he composed "The Fitch of Bacon," his first dramatic attempt, which task he modestly declined at first, in compliment to Doctor Arnold, the regular composer of that theatre, but was persuaded to undertake it by the entreaties of the author. He was soon after engaged as regular composer for Covent Garden, and his genuine compositions ensured the success of many operas, which had little or no merit to boast of but his. Having remained in this situation some years, with credit and advantage both to himself and theatre, he was induced to resign it, in consequence of a difference with the manager, in respect to salary, and though Mr. Harris invited the united efforts of many since to supply his place, the merit of a *Shield* has still been wanting. He now visited Italy, in order to study the best mode of teaching singing, and for this purpose had lessons from the best masters at Rome. On his return, it was expected that he would resume his situation at Covent Garden, but the difference still continued between

between him and the manager, who is too easily guided by advisers. (See *Harris*). Notwithstanding this, he has occasionally assisted the theatre, and has published "An Introduction to Harmony," 1800, a work of great merit.

SHERIDAN, (THOMAS) actor, was the eldest son of Dr. Thomas Sheridan, an eminent divine and schoolmaster, and was born in 1721 at Quilca, a place which to future times will acquire a degree of importance, as the residence of Swift, and the birth-place of most of Mr. Sheridan's family, particularly of the author of the "School for Scandal." Under his father, who was the most eminent schoolmaster of his time, he received the first rudiments of his education, and had the honour to be noticed for his proficiency in literature by his godfather. At the age of 13, in 1734, he was admitted of the foundation at Westminster school, at which seminary he continued two years, and was by pure merit elected a king's scholar. His father was then so poor, that he could not add fourteen pounds, to enable the boy to finish the year, and was forced to recal him to Dublin, at the University of which the Doctor had friends, and procured his son's entrance on the foundation, where he took his degree in arts. In the year 1738 he lost his father, and at that juncture it was his intention to follow his steps, and devote himself to the education of youth, which he observes he ever esteemed to be one of the most useful and honourable stations in life.— Having his father's reputation to build upon, and some very advantageous proposals made to him upon that head, he had the most flattering prospect of success, and would certainly have entered upon the office immediately after taking his degree of Master of Arts, but for one objection. He saw a deficiency in the early part of education, that the study of the English language was neglected, and that it could not be reduced to any rule, unless the art of speaking was revived. The revival of the long lost art of oratory became therefore the first necessary step towards

his design. To obtain this there was but one way open, which was the stage; accordingly he made his appearance at Smock Alley Theatre, January 29, 1743, in the character of Richard III. with distinguished encouragement and applause. His theatrical career was, however, soon interrupted; for in the month of June he was obliged both to defend his own conduct, and repel the attacks of Cibber, who took an opportunity of involving him in a controversy, which was carried on with dignity and spirit by Sheridan, and with flippancy and pertness by Cibber. The cause of the dispute arose from the robe in which Cato used to be performed being taken away by the manager, and without it Mr. Sheridan refused to proceed in his part. On applying to Cibber for his advice, he was treated with impertinent negligence; and continuing his refusal, Cibber went on the stage, and offered to read the part of Cato, and perform his own character of Syphax. This offer was accepted by the audience; but Mr. Sheridan considering it an officious and insidious interference, appealed to the Town, and was answered by Cibber; to whom a reply was printed, which again was followed by a rejoinder. In the progress of this controversy, much violence was displayed, and much abuse poured forth. Both parties lost their temper, and probably neither had reason in the end to applaud his own conduct. Cibber, or a friend of his, collected all the papers published, and printed them in a pamphlet entitled "The Buskin and Sock; being controversial letters between Mr. Tho. Sheridan, tragedian, and Mr. Theophilus Cibber, comedian," 1744, which seems to have ended the dispute. The next year, 1744, Mr. Sheridan came to England, and appeared at Covent Garden Theatre, March 31, in the character of Hamlet, and at the commencement of the winter season engaged at Drury Lane, where a sort of competition or rivalry was set up between him and Mr. Garrick, which occasioned a quarrel. On his return to Dublin, he undertook the management of the theatre

theatre there; and Mr. Garrick, notwithstanding the quarrel, was invited over, (see *Garrick*.) During that season Mr. Garrick, Mr. Sheridan, Mr. Bary, and Miss Bellamy, frequently acted in the same plays; yet it is remarkable, that with such a company, and in a parliament winter, with all their strength united, they were not able to exhibit plays oftener than two nights in a week, and could seldom insure good houses to both those nights; and that the receipt of the whole season did not exceed three thousand four hundred pounds. Mr. Sheridan continued in the management of the theatre, which before that time had been conducted in a very disorderly manner; and the abuses had continued so long as to be evidently a very arduous, if not impracticable task, to reform. He was, however, determined to attempt it; and an event soon happened which afforded him the opportunity of enforcing some new regulations. On the 19th of January 1746-7, a young gentleman, intoxicated with wine, went into the pit, and climbing over the spikes of the stage, very soon made his way to the green room, where he addressed one of the actresses in such indecent terms aloud, as made them all fly to their dressing rooms. He pursued one of them thither, but being repulsed by the door, he made such a noise there as disturbed the business of the scenes. — Miss Bellamy, whom he pursued, was then wanted on the stage, but could not come out for fear. Mr. Sheridan (who was then in the character of *Æsop*) went to the door, attended by the servants and a guard, and ordered them to take that gentleman away, and conduct him to the pit, from whence he came. This was done without the least bustle or obstruction on the part of the gentleman; but when he arrived in the pit, he took a basket from one of the orange-women, and when the manager came on the stage, he took the basket, he complimented him with the oranges, one of which taking notice, Mr. Sheridan addressed the audience (which happened to be but this time night) for propitiation. As there were

some gentlemen in the pit who were acquainted with the rioter, they dissuaded him with some difficulty, but not till several abusive names had passed from him, such as scoundrel and rascal; and Mr. Sheridan was so much disconcerted as to say, "I am as good a gentleman as you are;" and these words were the next day altered thus, "I am as good a gentleman as any in the house." After the play, this young hero went out of the pit, and found his way to Mr. Sheridan's dressing room, and there to his face, before his servants, called him the same abusive names, which, of course, provoked him to give him some blows, which the gentleman took very patiently; and by means of another falsehood (that Sheridan's servants in the room held him while their master beat him) the club of his companions to whom he went that night with his broken nose and other grievances, were so animated and incensed that a scoundrel player should beat a gentleman, that a party was directly formed—a powerful fighting party—and the next day all persons were threatened openly in every coffee-house that dared to look as if they inclined to take the part of Sheridan. His name being in the bills some days after to perform *Horatio*, several letters, cards, and messages were sent to him, warning him not to leave his house that evening, and to take particular care to be well-guarded even there. He followed that friendly advice; and when Mr. Dyer went on the stage to apologise for his not performing the part, and to acquaint the audience with his reasons, at that instant about fifty of the party, with the young hero at their head, rose to the pit, and climbing over the spikes on the stage, ran directly to the green room, from thence to all the dressing rooms, broke open those that were locked, ran up to the wardrobe, and thrust their swords into all the chests and presses of clothes, by way of feeling, they said, if Sheridan was concealed there. After many of these violences a party went off to his house; but finding he had provided for their reception, they thought proper to retire.

relife. This transaction happened on a Thursday night; and from that time for several nights the theatre was shut up; but during the interval the friends of each side employed themselves in defending and attacking each other from the press. The spirit of the most respectable people was by this time roused to oppose the licentiousness of the rioters. The chief inhabitants began at this juncture to assemble, and resolved to encourage and protect the manager.—Several citizens, who seldom were seen in the theatre, were so sensible of the advantages and importance of a well-regulated stage, that they declared to Mr. Sheridan and his friends that they would now more than ever appear there, and doubted not being able to protect the manager and the actors in general in the discharge of their duty. With assurances of this kind, and a consciousness of his being in the right, Mr. Sheridan consented to the performance of Richard. The house filled earlier than usual. The play opened with great quietness, but at the latter end of the first act, when Richard appeared, a confused noise was heard from different parts, but chiefly from the boxes, of "Submission, a submission, submission—off—off—off!" Mr. Sheridan advanced with respectful bows, but was prevented speaking by louder and more distinct sounds of "no submission, no submission; go on with the play." It was in this conjuncture that the celebrated Dr. Lucas rose up in the pit, and asserted the rights of the audience, and the freedom of the stage. He expressed his astonishment and detestation of men's bringing their private quarrels with managers or players into the theatre, and such he apprehended the present case to be; but since the dispute was introduced, it must, like other disputes there, be determined by the majority. He presumed every sober person in the house came to receive the entertainment promised in the bills, for which he paid his money at the door. The actors then, he observed, were the servants of the audience, and under their protection during that performance, and he

looked upon every insult or interruption given to them in the discharge of their duty as offered to the audience. He apprehended the matter in dispute was no breach of the duty of the managers or actors cognizable by any persons present; but whether it was so, or thought otherwise by the House, the question might be easily determined. He therefore moved, that those who were for preserving the decency and freedom of the stage, should distinguish themselves by the holding up of hands; judging that when they should come to know their numbers and superiority, they would silence or turn out their opponents. He was heard with great respect, and saluted with shouts of applause; but on the division the numbers were so great against the rioters, and withal appeared so animated for action, that the minority suddenly went off, and left the performance of that night in quiet. Nothing was yet done decisively, but each party by this time was more exasperated against each other. At length matters came to a crisis. There was an annual play appointed before the riot began, the "Fair Penitent," for the benefit of the hospital for incurables; and the governors, who were all persons of consequence, demanded the performance of their benefit play; and sent the manager word (who was to perform the part of Horatio) that they would take upon them to defend him that night; resting assured no set of men would oppose a charity play, especially as all the ladies of quality exerted their interest, and were to honour it with their presence. The bills were accordingly posted up, and the governors went early to the theatre with their white wands: the boxes and pit would have been filled with ladies, if about thirty gentlemen had not taken early possession of the middle of two or three benches near the spikes of the orchestra. There were above an hundred ladies seated on the stage, and when the curtains drew up nothing could equal the brilliant appearance of the house. At the entrance of Mr. Sheridan (who had the honour

honour of being ushered in by the governors) those thirty men, all armed, rose up in the pit and ordered him off; and they were joined by some few placed in both galleries. Mr. Sheridan withdrew, and then violent disputes and threatenings began between the governors on the stage and the gentlemen in the pit, and something very like challenges passed between several of them, as all the persons on both sides were publicly known. Among the governors was a student of the college in his bachelor's gown, who behaved with some warmth against those who opposed the play, and a gentleman (near the spikes) in the pit threw an apple at him, called him scoundrel, and (as he declared) said they were all a pack of scoundrels. This exasperated the college, and the members of it were very eager to take their revenge, which in the end they obtained the next day. The play, however, was not represented, and riot and confusion reigned during the whole of the night. The Lords Justices now thought proper to order the Master of the Revels to shut up the theatre by his authority, which was accordingly done. The young gentleman who began the disturbance was taken up for assaulting Mr. Sheridan, and for the mischief done at the theatre in the dressing rooms and wardrobe; and the manager was indicted for assaulting and beating the gentleman in his dressing room. When the time of trial drew near, the Lord Chief Justice Marlay sent for the High Sheriff, and directed him to make out and bring a list of sufficient and able jurors to his lordship. This was done to prevent any unfair practises being used. On the day appointed for the trials, that of Mr. Sheridan came on first; when it appearing that the gentleman gave the manager such provoking abusive language in his dressing room, as compelled him to beat him out of it, and that no other person touched him, the jury acquitted the prisoner without going out of the box. The former prosecutor, now become the culprit, then appeared at the bar, and the facts charged on him were

proved by many witnesses. In the course of the trial Mr. Sheridan was called, and during his examination one of the counsel on the part of the prisoner got up, and said, "He wanted to see a curiosity. I have often seen (continued he) a gentleman soldier, and a gentleman taylor; but I have never seen a gentleman player." Mr. Sheridan bowed, and said, "Sir, I hope you see one now." The result of the trial was, that the gentleman was found guilty, and the sentence passed upon him was a fine of five hundred pounds, and three months imprisonment. After he had remained in confinement a week, he applied to Mr. Sheridan for his interference in his behalf, who instantly solicited the government to relinquish the fine, which was granted him. He then became solicitor and bail himself to the Court of King's Bench for his enlargement, and succeeded in his application. Thus Mr. Sheridan emancipated the stage from the abject and ignominious state in which it existed previous to his connection with it; and from this time regularity, order, and decency, were introduced. Among other circumstances which this event gave rise to, it was the means of his becoming acquainted with the lady whom he shortly afterwards married. This was Miss Chamberlaine, who was born in Ireland in the year 1724, but descended from a good English family, which had removed thither. She was the grand-daughter of Sir Oliver Chamberlaine, and, during the controversy occasioned by the riots, wrote a small pamphlet in defence of the manager. So well-timed a work exciting the attention of Mr. Sheridan, he procured himself to be introduced to his fair patroness, to whom he was soon after married. She was a person of the most amiable character in every relation of life, with the most engaging manners. With her he lived in great domestic harmony above twenty years. In the management of the theatre Mr. Sheridan now passed several years with no more variety than usually attends the direction of so complicated a machine; with some broils with per-

spareness, and some complaints, but more approbation from the public. Over his performers he soon obtained a complete ascendancy, from the firmness of his conduct as well as the impartiality of it. His success was various: in some seasons the theatre produced a considerable profit, in others his gains were but small. In this manner, however, he continued, with the prospect of a firm establishment for life, and the means of competency, if not affluence, when another storm made shipwreck of his fortune, and drove him entirely from his post, to take refuge in England.--- For some time before this period, he had instituted a club, the members of which were in number about fifty or sixty persons, chiefly lords and members of parliament, who were invited to dine together in the manager's apartment at the theatre; no female being admitted but Mrs. Woffington, who was placed in a great chair at the head of the table; and elected president for the season. This club was begun without any party intention on the side of the manager, but by the means of Mrs. Woffington was, in 1753, metamorphosed from its original design into one of a political nature; and the conversation and general toasts of this weekly assembly, which were what might be called anti-patriotic, soon became the talk of the town; and the manager, of course, was severely abused for being the supporter of the society, as he most certainly and effectually was, when he was the person who paid for all. At this critical and dangerous juncture, it is not to be wondered at that this assembly of courtiers, publicly supported by the manager, who being also the principal actor, was consequently at all times within the immediate resentment of the provoked party, should become the object of revenge. The patriots of the day resolved to watch for the first opportunity to destroy him, and an occasion soon offered.--- The tragedy of "Mahomet" had been some time singled out by the manager to be revived; the chief parts were written out and cast the winter preceding in the following manner:

Palmyra, Mrs. Woffington; Zaphna, Mr. Sheridan; and Alcanor, Mr. Digges. On February 23, 1754, the night of performance, the pit was filled very soon with the leaders and chiefs of the country party, and when Digges spoke the following speech: "---If, ye powers divine," &c. (act 1, scene 1) the moment he had finished it, all the party in the pit roared out *encore*, which was continued with such violence, that the actor, after discovering due astonishment in his countenance, very readily spoke the whole speech over again, which was most remarkably applauded by the audience. The fine scenes of Zaphna and Palmyra, which are the best in the play, and were performed by their principal and usually-applauded actors, this night passed unnoticed, and all the applause fell on the character of Alcanor. Although it would have been more prudent, from the appearances then exhibited, to have laid aside the play for the present, yet the manager unfortunately yielded to a request made him to perform "Mahomet" a second time, and contented himself with ordering a general summons to all the company to meet him in the green room on the Friday morning, the day before the play was to be acted.--- When the company were all assembled, he entered the room with a paper in his hand, and read them a lecture on the duties of an actor, particularly respecting his conduct to the public; and to shew in the most glaring colours that the actor who prostituted himself to the wanton humour of an audience, brought inevitable disgrace not only on himself but on all his brethren. Mr. Digges rose up and said, it was very obvious that this lecture on the duties of an actor was levelled at him; that he was the person who had brought that disgrace upon himself and his brethren; but as the same play was to be performed the following night, and the same demand from the audience was likely to fall on him, he desired to know what were the manager's commands in regard to his conduct. Mr. Sheridan's reply was, that

that he should give him no directions, but leave him to do as he thought proper. Digges then said, "Sir, if I should comply with the demand of the audience, and repeat the speech as I did before, am I to incur your censure for doing it?" The manager replied, "Not at all; I leave you to act in that matter as you think proper." The night following, March 2, was the performance. The pit was full as soon as the doors were open, the house crowded, and this remarkable speech in the first scene. As soon as ever it was out of the mouth of the actor, he was called upon to repeat it, with the same vehemence as on the first night. The actor seemed startled, and stood some time motionless; at last, at the continued fierceness of the *encore*, he made a motion to be heard, and when silence was obtained, he said, "It would give him the highest pleasure imaginable to comply with the request of the audience, but he had his private reasons for begging they would be so good as to excuse him, as his compliance would be greatly injurious to him." On his saying that, they immediately called out, *Sheridan! Sheridan! the manager! the manager!* and this cry soon became universal throughout all parts of the house. After some short time Mr. Digges left the stage; and the uproar continuing, Mr. Sheridan (who stood behind the scenes) ordered the curtain down, and sent on the prompter to acquaint the audience that they were ready to perform the play, if they were suffered to go on in quiet; if not, that they were at liberty to take their money again. The prompter was not heard, but obliged to withdraw. Mr. Sheridan then said, with some agitation, "They have no right to call upon me, I'll not obey their call; I'll go up to my room and undress myself," and up he went. Some of his best friends left the pit and boxes, and went to his dressing room after him, and entreated him not to undress, but to go down and endeavour to pacify an audience that knew he was there, and must be engaged at his refusal to appear before them.

But at these reasons and these entreaties of his friends he remained unmoved; and being strongly possessed with the notion that personal mischief was intended him, he got into a chair, went home, and left the house in that uproar and confusion. Mrs. Woffington was then persuaded to appear before them, to see if a fine woman could assuage the fury of the many-headed monster; but she was not heard. Digges was the seeming favourite and reigning orator. He was desired to go on, and to assure the audience Mr. Sheridan had laid him under no injunction not to repeat the speech, and therefore could not on that account have incurred their displeasure. Digges went on, moved to be heard, and a profound silence ensued; he repeated what he had been desired, but in vain; as they had called so long for Sheridan, they would insist on having him before them, and his answering for himself. At last, when they were told he was positively gone home, they insisted on his being sent for, and added, they would wait patiently an hour, as he was known to live at some distance; and accordingly they sat down quietly to amuse themselves. Messengers were dispatched to the manager to acquaint him with the resolution of the house, but no arguments could prevail on him to return back; and when the hour was expired they renewed their call, and after continuing it some time, two of their leaders (persons of gravity and condition) rose from the pit and went off over the boxes; that was the agreed signal. A youth in the pit then stood up, and cried out, God bless his Majesty King George, with three huzzas; and at the end of the last huzza they began to demolish the house, and the audience part was all in pieces in five minutes. After this execution, some moved to fire the house, others to attack the wardrobe. Accordingly a party leaped upon the stage, and with their swords and other instruments cut and slashed the curtain, which was finely painted, and cost a great sum of money; broke and cut to pieces all the seats within their reach;

reach; and some attempts were made towards the wardrobe, but finding that place well defended, they retired; and some who went off through the box-room dragged the grate full of burning coals into the middle of the room, and laid some of the broken doors of the boxes upon it, and left them there. In that condition they were found, and time enough to prevent the intended mischief. Thus ended this memorable riot, which operated very fatally towards the fortune of Mr. Sheridan. Disgusted with the public behaviour, and not much satisfied with his theatrical situation, he published his case, and after letting his theatre for two years, he embarked for England.--- Here he immediately entered into a negotiation with Mr. Rich, and (being desirous of compelling Mr. Barry to go over to Dublin) hastily made an engagement with him for a share of the profits on such such nights as he should perform, without having weighed circumstances, or properly guarded against events. His first appearance was in the character of Hamlet, October 24. He also produced an alteration by himself, of Coriolanus, formed out of the plays of Shakspeare and Thomson, in which he introduced a magnificent spectacle of a Roman ovation. He performed also Cato, Oedipus, Richard III. Shylock, (Portia, Mrs. Woffington, October 30) Macbeth, (Iago, Mr. Ryan; Lady Macbeth, Mrs. Woffington, Nov. 16) Romeo, (Juliet, Miss Bellamy, Nov. 20) and several other characters; but his gains, it is imagined, fell short of what he hoped for. As the successor of Barry, and the rival of Garrick, he by no means answered the public expectations.--- To many peculiarities in his manner, not of the pleasing kind, nature seemed to have forbid him by her parsimony ever to become a popular performer. Even those who were willing to praise, and could with justice applaud his skill and judgment, generally came away without that complete satisfaction which was to be found at Drury Lane Theatre, where Garrick and Nature carried every thing before them. These circum-

stances all combining, it will be no surprise to know, that at the end of the season his engagement was not renewed. The leisure he now found naturally led him to recur to his former scheme of education. In April, 1756, he wrote to Mr. Lee a proposal for engaging him for the ensuing season in Dublin, and therein said, "I have been long weary of the stage, and as I have a much more important point in view, am determined to quit it as soon as possible; and no consideration should have induced me to undertake it this year, but the want of a proper person to supply my place." A proper person, however, it was difficult to find, and the term of the lease which he had let being now expired, and the minds of the people of Dublin by this time inclining to receive him again with favour, he resolved upon returning to his native country, and resuming the management of the theatre again; but in the execution of this design unexpected difficulties arose. At the beginning of this season he also met with a mortification, to which he was obliged to submit, however reluctantly. Previous to his appearance, an apology for his former conduct was demanded by the public, and with so much earnestness, that it became necessary to promise it unconditionally. The night was accordingly fixed, and every part of the house crowded soon after the doors were open. When the curtain drew up he advanced to the centre of the stage with a paper in his hand, fearing (in that unavoidable confusion) to trust entirely to his memory. It was the opinion of some of the best judges that no man within their observation ever appeared before the public with so much address, or spoke to the passions with such propriety. Tears gushed from the eyes of several of his male auditors. After the apology was over, and his pardon having been signed by the loudest acclamation, he had begun to retire; he advanced again, and with broken, faltering accents, spoke as follows: "Your goodness to me, at this important crisis, has so deeply affected me, that I want powers to express

express myself: my future actions shall shew my gratitude." He appeared a few nights after in the character of Hamlet to a crowded audience, and received the utmost applause. The same success attended most of his principal characters; but, though he brought the celebrated dancers from the opera in London, Bugiani and Maranesi, to perform that season, at a great price, yet the audiences began to slacken for want of a capital female actress. Having been disappointed in the expected abilities of a young lady new to the stage, whom he had engaged in London, and also of the assistance he hoped to have found in Mr. Lee, he was obliged to call in every auxiliary that offered, to help a failing season. At the end of it Mr. Foote came to Dublin, and contributed, in some measure, to conclude the year in a better manner than was looked for, though still unprosperously. During Mr. Barry's residence in Dublin, he had been prevailed upon to undertake the erecting and managing a new theatre on a larger and more expensive scale, in the execution of which scheme he had prevailed on Mr. Woodward, then a performer of great reputation at Drury Lane, to unite with him. (See *Barry and Woodward*.) Mr. Sheridan made overtures to Mr. Barry to part with his theatrical interest to him, but Barry had engaged too far to recede. Sheridan then applied to parliament to stop his opponents, by granting him a monopoly; he recommended a wild idea of grafting his plan of education upon the management of the theatre; and he proposed to give up his interest to the public upon certain terms--that it might be conducted for the public advantage, something like the French stage.--These proposals, though enforced with warmth, and not without argument, made no impression; they were neglected by the majority, the new theatre was proceeded upon, was finished, and, as Mr. Sheridan had predicted, all the parties concerned in it were ruined. In the season which began in October, 1757, Mr. Sheridan was obliged to quit

as before both actor and manager; but having the assistance of Mrs. Fitzhenry in the capital female characters, he was more prosperous than the preceding year. He also met with much encouragement from the Duke of Bedford, then lord lieutenant of Ireland. The favour he experienced from this nobleman encouraged him to hope for success in his application to parliament. But finding at length that he was to expect nothing from his solicitations, he determined to oppose his enemies on their own ground, with the best company which could be collected against them. On Dec. 6, 1757, he summoned together a very respectable and numerous audience of the nobility and gentry of Ireland, at the music hall, in Fishamble Street, before whom he pronounced an oration, in which he, with considerable address and ability, set forth the defects of the then modes of education, the advantages which would attend the adopting his proposed improvements to individuals and to the community at large. Many of the first characters in the kingdom for rank and learning were present. He was heard with respect and attention, and received the plaudits which were due to the novelty of his plan, and the intrinsic merits of it. Fruitless though his efforts were to suppress the new adventurers, he persevered, as was his custom, with great steadiness, until every glimmering of hope had vanished. He then found it necessary to muster his forces to oppose them in the ensuing season, 1758, 1759. He accordingly offered terms to Mrs. Fitzhenry, who, hesitating to accept them, he rashly declared against entering into articles with any one of the company; the consequence of which was the immediate loss of Mr. King and Mr. Dexter, two performers of great use to the theatre. He then saw his mistake, altered his resolution, and signed a general article with all his company, and seemed determined on a resolute opposition. He engaged Mr. Digges and Mrs. Ward, Theophilus Cibber, and Maddox the wire-dancer, (the two last of whom were cast away
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going to Dublin) and also acceded to the terms proposed by Mrs. Fitzhenry. This lady, however, by this time, began to entertain doubts of the payment of her salary, and demanded security for it; which demand, unprecedented on a manager, so much incensed Mr. Sheridan, that he wrote a letter immediately to shew his resentment, and at the same time expressed his doubts of his being able to be in Dublin that season, as he had intended. This caused Mrs. Fitzhenry to engage with the rival theatre. The remainder of the very short season was productive of nothing but disgrace and disappointment; loss succeeded to loss, the receipts fell short, the performers and tradesmen were unpaid, and on the 27th of April, 1759, the theatre on Mr. Sheridan's account was entirely closed. During this period, however, Mr. Sheridan was not idle. He had composed his Lectures on Elocution, and began to deliver them in London, at Oxford, at Cambridge, and other places, with very great success. At Cambridge, on the 16th of March, 1759, he was honoured with the same degree he had received at Dublin, that of Master of Arts. In the winter of 1760 he engaged at Drury Lane with Mr. Garrick on certain shares. He also represented Horatio in the "Fair Penitent," and John in "King John," to Mr. Garrick's Lothario and Falconbridge; and some characters, as Hamlet and Richard, they each played with little difference as to the bulk of their audiences. This union, though favourable to both parties, was soon brought to an end. The marked approbation of his Majesty to Mr. Sheridan's King John excited the jealousy of Mr. Garrick, who would not permit the play to be afterwards performed. Differences ensued between them, meetings of friends followed, but without effect, and they parted with mutual signs of animosity. In the year 1760, the late King George the Second died, and with a new reign, under a young monarch, who loved the arts and professed to encourage them, every person who had any pretensions to genius expected both notice

and encouragement. Among these, Mr. Sheridan, who was on terms of intimacy with several in the confidence of the new sovereign, was not without his particular expectations, in which he was not altogether disappointed. He was one of the first to whom a pension was granted: and it was frequently his boast, that thro' his suggestion Dr. Johnson was offered the independence which he afterwards enjoyed from his Majesty's bounty. This honour has, however, been claimed by another gentleman, and each of them may have been entitled to it. It will not be thought very surprising, that on such an occasion two persons, without any communication with each other, should think of and recommend the same person. For the two or three succeeding years Mr. Sheridan was employed in delivering his lectures in different parts of the kingdom. His lectures were generally approved, though they sustained some slight injury from the ridicule of Mr. Foote, who produced a burlesque on them in 1762, at the theatre in the Haymarket. In 1763, Mrs. Sheridan's comedy, "The Discovery," was performed at Drury Lane, in which Mr. Sheridan represented Lord Medway, though he had no engagement at the theatre, for which the proprietors allowed him the sixteenth night. About 1764, he went to France, and took up his residence at Blois, by order of his Majesty, as it has been asserted. During his residence at this place he lost his wife, who died there on the 26th of September, 1766. Mr. Sheridan did not continue long in France after this event, and about the year 1767 he obtained an Irish act of parliament, protecting him from arrests on account of his debts, in Dublin, amounting to 1600*l.* and having this season saved 800*l.* he gave notice that he was ready to pay his creditors ten shillings in the pound, and desired them to call on him for that purpose, with an account of their respective demands. Mr. Falkner, the printer of one of the Dublin papers, was one of his creditors. This gentleman told Mr. Sheridan, that he would not trouble him with
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R. B. SHERIDAN, ESQ., M.P.

his demand till he dined with him : Mr. Sheridan accordingly called at Mr. Falkner's ; and after dinner Mr. Falkner put a sealed paper into his hand, which he told him contained his demand, at the same time requesting Mr. Sheridan to examine it at his leisure at home : when he came home, he found, under seal, a bond of his for two hundred pounds, due to Mr. Falkner, cancelled, together with a receipt in full of a book debt, to the extent of one hundred pounds. This was a man whom Mr. Foote held up to ridicule !—His next public appearance was in 1769, when he exhibited at the Haymarket an entertainment of reading, singing, and music, which he called "An Attic Evening Entertainment ;" and in the summer of the same year he resumed his profession of an actor by performing at the Haymarket the characters of Hamlet, Richard III. Brutus, and Othello. In 1770 he was engaged again at the same theatre, and in 1776 he acted several nights at Covent Garden. After this he never performed again as an actor. The retirement of Mr. Garrick from the stage in the year 1776 opened a new scene to Mr. Sheridan. The purchasers of the share in Drury Lane Theatre, of which Mr. Richard Brinsley Sheridan was one, agreed to invest Mr. Sheridan with the powers of a manager, for which office his experience, his abilities, and integrity well qualified him. He entered upon the office with a determination to reform some abuses which had crept in, and particularly such as had arisen from the caprice of several favourite actresses. In this pursuit, however, he found himself counteracted ; when, disdaining to continue in his post on such ignominious terms, he relinquished his situation, after holding it about three years.—The theatres being shut against him as a performer, he now returned to his literary avocations. He also read at Hickford's Rooms, at Coachmakers' Hall, and in the spring of 1785 at Free Masons' Hall, in conjunction with Mr. Henderson. This was his last public exhibition. The next year he visited Ireland, and during his

residence there he found his health decline, and in hopes to re-establish it came to England, and went to Margate, intending from thence, if he found no amendment, to proceed to Lisbon. A short time, however, shewed that he was past recovery.—His strength gradually failed, and he died August 14, 1788. His corpse was interred at Margate. He produced a farce called "Captain O'Blunder," which was written while a school-boy, and the copy lost. It was afterwards collected by some persons from memory, and frequently performed ; but never, as Mr. Sheridan used to declare, with his consent. He altered "Romeo and Juliet," "The Loyal Lover," &c.

SHERIDAN, (RICHARD BRINSLEY) dramatist, and one of the proprietors of Drury Lane, son of the preceding, was born in 1752. He was brought from Ireland when very young, and placed in the school at Harrow, where he remained some years, and then became a student in the Temple. His first wife was Miss Linley, the eldest daughter of the late composer and joint-manager of Drury Lane Theatre. His second wife is Miss Ogle, the youngest daughter of the Dean of Westminster. He has been a representative in three successive parliaments, and has derived as much fame from his oratorical as his literary abilities. He purchased his share in the theatre in 1776. His dramatic pieces are, "The Rivals," comedy, acted at Covent Garden, 1775. This piece being too long, was withdrawn after the first night. Mr. Lee was the original Sir Lucius O'Trigger, but in consequence of his departure from the theatre, according to customary differences, (see *Lee*) his place was supplied by Mr. Clinch, (see *Clinch*) for whose benefit Mr. Sheridan produced "St. Patrick's Day ; or, The Scheming Lieutenant," farce, 1775 ; after which, "The Duenna," comic opera, acted at Covent Garden, 1775, which, it is said, had been disapproved of by Mr. Garrick, but it was highly approved of by the public, and distinguished by a considerable run. He then altered a play of Vanbrugh's for

Drury Lane, which he called "A Trip to Scarborough," 1777, which was succeeded by his most popular piece, "The School for Scandal," 1777. Mrs. Abington was the original Lady Teazle, therefore the report that the author was apprehensive Miss Farren (Countess of Derby) could not represent this character agreeable to his meaning, is without any apparent foundation; it having been originally performed as a *fashionable* lady. The copy of this play was lost after the first night's representation, and all the performers in it were summoned together early the next day, in order, by the assistance of their parts, to prepare another prompter's book.—"The Camp," farce, acted at Drury Lane, 1778; "The Critic; or, Tragedy rehearsed," do. 1779,—the principal characters of this piece are taken *from life*; "Robinson Crusoe; or, Harlequin Friday," pantomime, with songs, 1781. It is said that one night in consequence of the unavoidable absence of Grimaldi, the author personated Harlequin Friday himself.—And "Pizarro," tragedy, altered from Kotzebue, for the copy-right of which Mr. Sheridan is said to have received one thousand pounds: it is well known that he refused eight hundred pounds, and it has since been suggested that he has published it on his own account. Another opera from this gentleman has been long expected, and, it is thought, will shortly be brought forward for the purpose of being assisted by Mrs. Billington, who is engaged for the present season at both the winter theatres, the managers of which, according to agreement, are to share alike the profits of her performances. His sister produced a farce called "The Ambiguous Lover," which was performed with success in Crow Street, Dublin, 1781.

SHERRY, (Miss) actress, belonged to Drury Lane, and acquired some reputation in the character of Lady Sneerwell, (School for Scandal). She died some years ago.

SHUTER, (EDWARD) actor, was a favourite comedian at Covent Garden, and a facetious companion, but

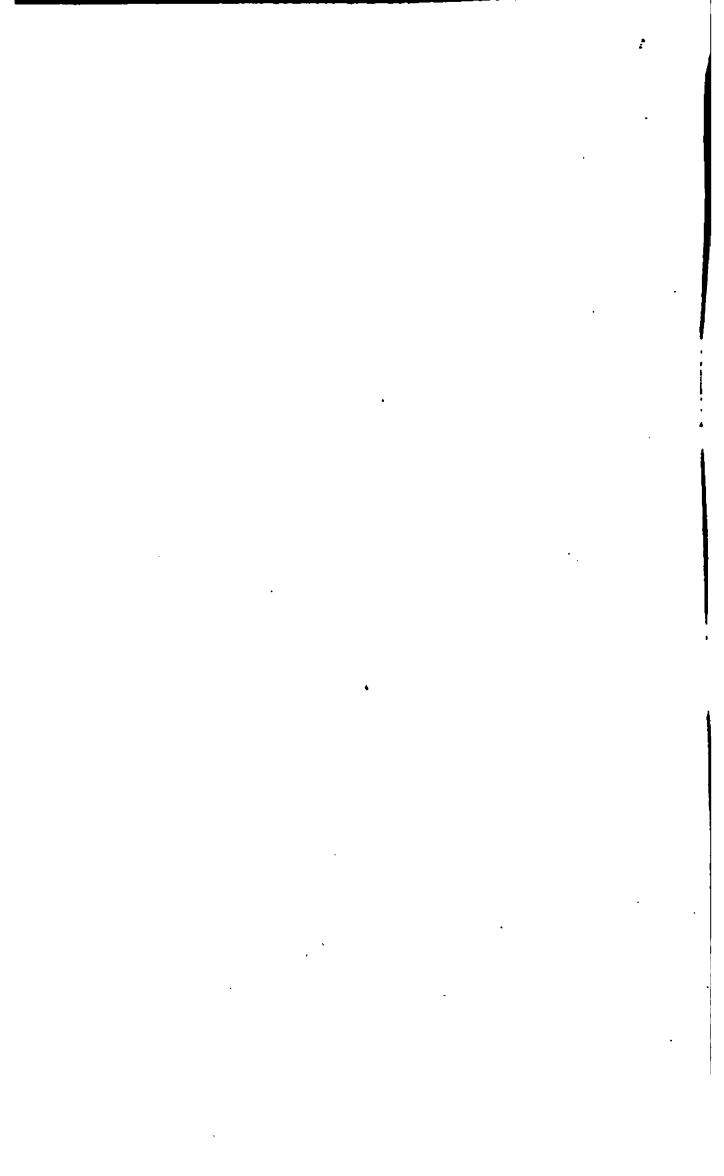
latterly through the levity of his disposition was involved in numerous embarrassments, and accordingly at the conclusion of a season was offered a second benefit, when Mr. Macklin, from a wish to serve a brother in distress, proffered his services in Sir Archy Mac Sarcasm, (Love a la Mode) but it was thought the piece could not be performed for the want of Mordecai. Shuter, who possessed the faculty of discovering genius as well as displaying it, obviated this seeming difficulty by choosing Quick for the representative of the Jew Beau. (See *Quick*.) This favourite of Thalia was so thoroughly acquainted with the *vis comica*, that he seldom called in those common auxiliaries, grimace and buffoonery, but rested entirely upon genuine humour. His chief excellence lay in old men. He had strong features, and was happy in a peculiar turn of face, which, without any natural deformity, he threw into many ridiculous shapes by various alterations of the muscles of the cheeks, or rather of the mouth and nose. Nature did a great deal for this actor—education very little; but the goodness of his head was such, that he daily advanced towards perfection. His chief characters were Scrub, Master Stephen, Trapolin, Clincher, Launcelot, &c. He also played Falstaff. He died Nov. 1, 1776.

SIDDONS, (SARAH) actress, is the eldest daughter of Mr. Roger Kemble, (see *Kemble*) and was born in Lancashire. She became a candidate for public favour under her father's management, as a singer, but soon abandoned the operatic line for the most sublime department of the drama—tragedy. A mutual attachment having taken place between her and Mr. Siddons, then a performer in her father's company, this *Love for Love* produced the *Clandestine Marriage*, and she and her husband performed at Liverpool, Birmingham, &c. During Mr. Garrick's time she appeared at Drury Lane, but as other excellent actresses were then in possession of the chief characters, she resigned her situation, and accepted an engagement
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Holl sculp.

M^{rs} Siddons.



at Bath, where she rapidly improved, and became the heroine of that stage in 1780. In 1783 she obtained an engagement at Drury Lane at ten pounds per week, and established her fame the first season in the character of Isabella, (*Fatal Marriage*). In the summer of 1784 she performed in Dublin, and the manager made his boast of the enormous sum of one thousand pounds which he had secured to her for so many nights. She generally employs her summer seasons at the most respectable provincial theatres, and with the *certainly* of emolument. As an actress her merit is indisputable, though she does not boast of versatility. In scenes of convulsive anguish, terrific agitation, or vindictive jealousy, she excels; likewise in characters which exceed the feminine, such as Lady Macbeth, &c. but of the gentle and pathetic parts, her representations are imperfect.

SIDDONS, (HENRY) actor, son of the preceding, was at Drury Lane in 1783, where he represented the infant son in "*The Fatal Marriage*," with his mother's Isabella. He was a scholar at the Charter House, and at the age of fifteen produced an interlude, "*Modern Breakfast*; or, *All asleep at Noon*," for his aunt's benefit, Mrs. S. Kemble, at the Haymarket, 1790. Likewise a farce for Mr. Middleton's benefit at Covent Garden, called "*The Sicilian Romance*; or, *Apparition of the Cliffs*," 1794, which met with applause. He made his first appearance on the stage at Bath in the character of Othello, 1796, and lately at Newcastle performed all the principal characters in tragedy, with his mother. He has also assisted the provincial theatres with his pen, and produced an opera, called "*Zelida*; or, *the Pirates*," which was a favourite piece at Lancaster, where it was first performed, 1799. He is at present engaged at Covent Garden, where he made his debut in the new comedy of "*Integrity*," 1801, and met with more success than the piece, which was laid on the shelf after the second night.--- He afterwards performed *Hamlet*, *Othello*, &c.

SIMMONS, (Mr.) actor, belongs to Covent Garden Theatre, and has been on the stage from his youth.--- He has some share of the *vis comica*, and represents droll waiters, arch servants, old men, &c. with appropriate humour.

SIMS, (Miss) actress, was introduced to the public at Sadler's Wells, and made her first regular appearance at Covent Garden in *Fanny*, (*Maid of the Mill*) 1797. Her father lately kept a public house, the resort of country managers and actors, in Russel court, now occupied by Mr. Baines, who was formerly a country manager himself. On his daughter's theatrical success Mr. Sims resigned his business, and accompanied her to Birmingham as her protector, where she was well received. Little sprightly characters she sustains with suitable vivacity, and discovers abilities which experience will improve.

SMITH, (Mr.) actor, now retired, is the son of a person who carried on the business of a grocer or tea-dealer, in the city of London. He was born about the year 1730 or 1731; and after an education at Eton, was sent to St. John's College, in Cambridge, probably with a view to the church. At the University his conduct was marked with some eccentricities, which, though deserving censure from the superintendants of education, not unfrequently accompany good talents and laudable dispositions. A little extravagance deranged his finances, and an unlucky elevation, occasioned by liquor, brought him into a situation, which requiring concessions too humiliating for the confidence of youth to submit to, he abandoned his prospects of college advancement, and threw himself on the public for support and subsistence. The cause of his disgrace at the University is said to have arisen from his joining with other young men in an evening frolic; when, being pursued by the Proctor, he snapped a pistol unloaded at him. For this offence he was doomed to a punishment, which he resisted, and, to avoid expulsion, left the college, and came to London, where he engaged himself with Mr. Rich, then

manager of Covent Garden Theatre. —At this period Mr. Barry and Mrs. Cibber were the principal performers at that house; and from the former Mr. Smith seems to have received the rudiments of his new profession. His first appearance on the stage was January 8, 1753, in the character of Theodosius, (*Force of Love*). He continued twenty-two years at Covent Garden, with increasing reputation, and in the winter of 1774, engaged with Mr. Garrick, and remained at Drury Lane during the rest of his theatrical life, which expired in the season of 1788, when he took leave of the public in the character of Charles, (*School for Scandal*) to the great regret of all the admirers of the drama; but in which character he appeared again May 16, 1798, for Mr. King's benefit, owing, it is said, to a wager, which he resolved should benefit his friend. During the course of thirty-five years Mr. Smith never was absent from London one season, nor ever performed out of the metropolis, except the summer immediately after Mr. Holland's death, at Bristol, whose share in that theatre he held for a season; and again in 1774, when he went in the summer to Dublin. —His representation of Kiteley, (*Every Man in his Humour*) was deemed superior to Garrick's, and it must be confessed, that in the "*School for Scandal*" he was Charles "the genteel, the airy, and the smart," yet the last night of his performing it he was inferior to himself, no doubt for the want of practice. His voice had a kind of monotony, but it was rich and full, and his action, tho' not always perfect, was easy.

SMOLLET, (Dr. TOBIAS) author of "*The Regicide*," or, James I. of Scotland," tragedy, 1749; "*The Reprisal*," or, Tars of Old England," farce, acted at Drury Lane, 1757; and "*The Israelites*," or, *Pampered Nabob*," farce, acted at Covent Garden, 1785, was born near Cameron, on the banks of the river Eden, in 1720, was bred to the practice of physic and surgery, and was some time on board a ship of war as surgeon. He assisted the "*Critical Review*," and in consequence of a

prosecution which the acrimony of his strictures incurred, underwent a heavy fine and imprisonment in the King's Bench. He went abroad for his health in 1763, and which continuing to decline on his return, he went back to Italy, and died near Leghorn, Oct. 21, 1771. He was the author of several poems, and the admired novels of "*Roderick Random*," "*Peregrine Pickle*," "*Count Fathom*," &c.

SPARKS, (ISAAC) actor, was a native of Ireland, where he was esteemed a good comedian, and an excellent clown in pantomime. He was with Mr. Ryder when he commenced manager, and was at that time president of a facetious club, and distinguished by the title of *Lord Chief Justice Joker*. A gentleman of distinction having been introduced to this club, the president (though well acquainted with his rank) assumed a frown of austerity, and enquired his name, to which he replied, *Freak*. "An excellent name," said Isaac, "for our society, but you must *prove* it before you can be admitted: we must see one of your freaks: come—I'll give you an opportunity: there's one Isaac Sparks who is to have a benefit at Smock Alley next week—I have some of his tickets;—now, Sir, if you'll take 20*l.* worth, I'll say it is a freak—a whim——" The gentleman complied—the tickets were reckoned out—and, as soon as paid for, he threw them all into the fire. "Well," exclaimed Isaac, "that is a *freak* indeed;—Sir, I give you credit for your mad prank." He died upwards of twenty years ago. His son, *Richard Sparks*, was also an actor in tragedy and comedy, and equally indifferent in both, but his wife was a favourite actress, who made her first appearance at Capel Street, about the time that Mr. Lewis made his. She performed Louisa Dudley with that gentleman's Belcour, and in the character of *Clarissa*, (*Lionel and Clarissa*) was particularly admired. Both she and her husband belonged to Mr. Ryder's and Mr. Daly's companies. There was a Mr. *Sparks* who was a respectable actor in tragedy, and a great

great favourite at Edinburgh, in 1748: he belonged to Covent Garden when Mr. Rich was manager.

SPARKS, (Mrs.) actress, made her first appearance at Drury Lane in the "Old Maid," 1798; and, soon after, her husband, who is said to be a North Briton, made his in Gibby, (The Wonder). The characters of antiquated ladies, she sustains with great propriety. She is sister to Mrs. Brown, who was once a favourite in the character of the "Romp."

STARKE, (MARIANA) wrote a tragedy, called "The Widow of Malabar," first acted at Mrs. Crespigny's private theatre, and performed for a benefit, with success, at Covent Garden, 1790. Her father was formerly governor of the country where the scene of the tragedy lies; of course, the *costumes* of the piece is preserved with great truth.

STEELE, (Sir RICHARD) manager and dramatist, was born in Dublin, of English parents, 1761, and was removed to London when very young, and educated at the Charter House school. His inclination leading him to the army, he rode for some time privately in the guards, and when an ensign became an author. By the interest of Lord Cutts he obtained a captain's commission, and was appointed commissioner of the stamp office, which place he resigned in 1713, and was chosen member for the borough of Stockbridge, in Hampshire, but was expelled the House of Commons for writing "The Englishman" and "The Crisis," periodical papers. He was concerned in others, "The Tatler," "Spectator," &c. Soon after the accession of George I. he was appointed surveyor of the Royal stables, Hampton Court, and governor of the royal company of comedians, and was put into the commission of the peace for Middlesex. In April, 1715, he was knighted, and in the first parliament chosen member for Boroughbridge, in Yorkshire. In 1720 he began a paper under the name of Sir John Edgar, called "The Theatre," which was continued every Tuesday and Saturday, during which his patent of governors of the Royal com-

pany of comedians was revoked by the king, and the loss he sustained upon this occasion was computed at almost 10,000*l*. He died Sept. 1, 1729, at his seat in Llangunmor, near Caermarthen, in Wales, and was privately interred, according to his own desire. He had been twice married: his first wife was a lady of Barbadoes, with whom he had a valuable plantation upon the death of her brother, and his second was the daughter of Jonathan Scurlock, Esq. of Llangunmor, by whom he had one son and two daughters. His dramatic pieces are, "The Funeral; or, Grief a la mode," comedy, 1702; "The Tender Husband; or, Accomplished Fools," do. 1703; "The Lying Lover; or, Ladies' Friendship," do. 1704; and "The Conscious Lovers," do. 1721, all acted at Drury Lane.

STEPHENS, (Miss) actress, made her first appearance on any stage at Drury Lane, in the character of Polly, (Beggars' Opera) Nov. 29, 1798, which she repeated a few nights with distinguished applause. Her voice is extremely harmonious; her tones firm, full, and clear; and she is evidently more indebted to nature than art for her vocal qualifications. Her abilities as an actress are superior to many female singers. Her sister, Mrs. Carter, appeared in Little Pickle, (Spoiled Child) for her benefit, June 2, 1801.

STEEVENS, (GEORGE) commentator, received the first part of his education at Kingston upon Thames; he went from thence to Eton, and was afterwards a Fellow Commoner of King's College, Cambridge. He also accepted a commission in the Essex militia on its first establishment. --Adorned with a versatility of talents, he was eminent both by his pen and his pencil: with the one there was nothing he could not compose, and with the other nothing he could not imitate so closely, as to leave a doubt which was the original, and which the copy. But his chief excellence lay in his critical knowledge of an author's text, and the best specimen of his great abilities is his edition of Shakespeare, in which he

he has left every competitor far behind him; and even Johnson could not walk by his side. It is to his own indefatigable industry and the unremitting exertions of his printer, that we are indebted for the most perfect edition of our immortal bard, that ever came from an English press. In the preparation of it for the press, he gave an instance of editorial activity and perseverance which is without example. To this work he devoted solely, and exclusively of all other attentions, a period of eighteen months; and during that time he left his house every morning at one o'clock, with the Hampstead patrol, and proceeded, without any consideration of the weather or the season, to his friend Mr. Isaac Read's chambers, in Barnard's Inn, where he was allowed to admit himself, and found a room prepared to receive him, with a sheet of the Shakspeare letter-press ready for correction.--- There was every book which he might wish to consult, and to Mr. Read he could apply, on any doubt or sudden suggestion, to a knowledge of English literature perhaps equal to his own. This nocturnal toil greatly accelerated the printing of the work; as while the printers slept, the editor was awake, and thus, in less than twenty months, he completed his last splendid edition of Shakspeare, in fifteen large octavo volumes---an almost incredible labour, which proved the astonishing energy and persevering powers of his mind. In preparing each edition of his Shakspeare, he is known to have expended, out of his own pocket, from one to two hundred pounds, in the purchase of curious and illustrative books. Mr. Steevens was a man of the greatest perseverance in every thing he undertook; often constant, but not always consistent, as he would sometimes break off his longest habits, without any ostensible reason. He never took a pinch of snuff after he lost his box in St. Paul's church-yard, though it had been the custom of his life, and he was much addicted to the practice, and in the habit of making his memoranda by bits of paper in his box. He was

rich in books and prints. He bought largely at Sir Clement Dormer's, where he got his Xenophon, worth forty pounds and upwards, for twelve guineas. He had the second folio of Shakspeare, with notes, and alterations of the scenes by Charles II. in his own hand: he never would sit for his picture; but had no objection to illustrate his own Shakspeare with fifteen hundred portraits of all the persons in the notes and text, of which he could make drawings or procure engravings. He had a happy memory richly stored, was a very pleasant *te-te* companion, communicative of his knowledge, but much too jealous of other men's; and his jealousy sometimes evinced itself in a way that bordered upon malevolence. He died in the beginning of 1800, aged sixty five. The latter years of his life he chiefly passed at Hampstead, in unvisitable seclusion, and seldom mixed with society but in booksellers' shops, or the Shakspeare gallery, or the morning *conversations* of Sir Joseph Banks. He bequeathed his valuable Shakspeare, illustrated with near fifteen hundred prints, to Lord Spencer; his Hogarth perfect, with the exception of one or two pieces, to Mr. Windham, and his corrected copy of Shakspeare, with two hundred guineas, to his friend Mr. Read. The library will become the property of Miss Steevens, his relation, who will possess the bulk of his fortune as residuary legatee.

STEEVENS, (GEORGE ALEXANDER) writer and actor, was born in Holborn, and attempted the stage early in life, having passed several years in itinerant companies, till at last he procured an engagement at Covent Garden, but acquired little fame in the profession. Having composed his "Lecture upon Heads," he delivered it with so much success at different towns, as to be able to obtain a competent fortune for the remainder of his days, and which, indeed, he latterly required, for the faculties of his mind were with old age much impaired. He died Sept. 6, 1784. He produced "Distress upon Distress; or, Tragedy in true Taste,"

Taste," burlesque, 1752; "The French flogged; or, the British Sailors in America," a temporary piece, acted for his own benefit at Covent Garden, 1767; "The Court of Alexander," opera, acted at Covent Garden, 1770; and "The Trip to Portsmouth," dramatic sketch, acted at the Haymarket, 1773.

STEVENSON, (JOHN ANDREW) composer, is a native of Ireland, and through the recommendation of a respectable Irish family to Dean Cradock, was put under the care of Dr. Murphy, and brought up to the cathedral of St. Patrick's. He discovered an early genius for composition, and while a boy assisted Mr. O'Keeffe. When that gentleman's farces of "The Son in Law," and "The Agreeable Surprise" were first brought out in Dublin, the copies having been surreptitiously obtained, Stevenson furnished the chief part of the music, for then the music belonging to them in London was not published, and it is with his music that they are still performed in Dublin. His merit procured him the degree of Doctor, with circumstances redounding considerably to his credit; and he lately received from the Hibernian catch club a silver cup, of the most elegant form and execution, of the value of forty pounds, in testimony of the high esteem in which they held his talents, and in consideration of the many delightful compositions which he contributed to the entertainment of the club, and the honour of the country. He has composed several pieces for the Irish stage, particularly "The Contract," an opera, by Dr. Houlton, and "Love in a Blaze," an opera, by Mrs. Atkinson, which latter piece could not possibly have been tolerated, only for the excellence of the music. He married a daughter of Mr. Morton, of the custom-house, Dublin, (she was the widow of Mr. Singleton, son of the famous cock-spur maker) by whom he has several children.

STORACE, (STEPHEN) composer, was of foreign extraction, and the family name originally spelt without the T. His father had con-

siderable celebrity as a bass-player, and at one time kept Marybone gardens, where he produced a musical entertainment, called "The Coquet," 1771, and "La Serva Padrona," translated. Stephen accompanied his sister abroad, (see the following article) where he received instructions in music, and formed an acquaintance with Mr. Kelly, who, on his return to London, encouraged him to compose for the theatre. Accordingly Mr. Cobb produced an operatic piece, and in the music Mr. Storace discovered so much taste and genius, as, with the further assistance of the same author, established him at once in the theatre. It must, however, be remarked, that the words were chiefly adapted to the music: indeed, Mr. Storace openly declared in a music-seller's shop in Cheapside (then Longman and Broderip's) "that it was impossible for any author to produce a good opera without previously consulting his intended composer, for, added he, the songs must be introduced as he pleases, and the words (which are a secondary consideration) be written agreeable to his directions." This is the modern mode of writing operas, which are therefore deservedly called *vehicles for music*, but formerly the music was provided for the words, and not the words for the music. He died March 25, 1796, and "The Doctor and the Apothecary," which was the first piece he composed for Drury Lane, was performed on the very night of his death.

STORACE, (Signora) singer, sister of the preceding, went abroad when very young, and was instructed by Sacchini. Her first appearance in public was at Florence, in serious opera, where she was second to Marchion. Having travelled over most parts of Italy, she was engaged at Vienna, where she met with considerable applause, and became acquainted with Dr. Fisher, to whom she was married, but agreeable to a mandate for their separation, from the Imperial Joseph, the Doctor was ordered to leave Vienna; whereupon he went to Ireland, and having been
much

much admired for his skill on the violin, endeavoured to support himself by teaching and playing at concerts. His wife resumed her maiden name, and returned to her native land, where she appeared in the Italian operas and concerts, with considerable success. She made her first appearance on the English stage at Drury Lane, in the new opera of "The Haunted Tower," with such applause as contributed much to the run of the piece. She likewise performed for a short time at Mr. Colman's Theatre, (1793). On the death of her brother she resigned her situation at Drury Lane, in consequence, it is said, of a difference with the manager, and accompanied Mr. Braham to Italy, which afforded the wits of the day an opportunity of exercising their *little* talents; but as there may be partners in trade, why not partners in singing, when, by their united abilities, their mutual profits must be more considerable? They are both engaged for the present season at Covent Garden, and, as reported, are to receive 2000*l.* between them for their services.--- As a singer, this lady has great claim to commendation: as an actress, she is (or was, when at Drury Lane) incorrect, not having a perfect knowledge of the English language, but her vivacity and azeal humour fully compensate for all deficiencies.

STUART, (CHARLES) dramatist, is a native of Scotland, and has been concerned (with his brother) in several newspapers. He has produced "The Clobber of Castlebury," musical entertainment, acted at Covent Garden, 1779; "Ripe Fruit; or, The Marriage Act," interlude, acted at the Haymarket, 1781; "Damnation; or, Hissing Hot," do. 1781; "Gretna Green," musical entertainment, do. 1783; "The Distrest Baronet," farce, acted at Drury Lane, and altered after the first night, but with little success, 1787; "The Stone Eater," interlude, do. for a benefit, 1788; and "The Irishman in Spain," acted without success at the Haymarket, 1791.

SUETT, (RICHARD) actor, is a native of London, and when a boy

made his first appearance on the stage in a juvenile character, at the Haymarket Theatre. As soon as he attained the appearance of manhood, he performed in the country, and became a favourite comedian in the York company. He visited Edinburgh and Liverpool, and at the latter place married Miss West, who was then a much-admired dancer. Having been recommended to the managers of Drury Lane, he made his first appearance on London boards in Ralph (Maid of the Mill) 1781, when the talents he displayed (though they did not immediately excite the admiration of the public) procured him an engagement. He gradually rose in favour, and now holds a respectable rank in the theatre. He succeeded Mr. Parsons in several of his characters both at Drury Lane and the Haymarket.--- His merit chiefly lies in old men, clownish servants, and eccentric lovers of gallants, such as Robin, (Waterman) Endless, (No Song no Supper) &c. As he is a proficient in music, he appears in some vocal characters to advantage, though deficient in voice.

SWENDALL, (Mr.) actor, has been on several provincial stages, and was a favourite performer in Dublin, where he remained several seasons with Messrs. Ryder and Crawford, and afterwards the rival manager, Mr. Daly. He represented the character of Adam, (As you like it) at the Royalty Theatre, with considerable applause, (see *Palmer, John*) and about the year 1790 married the sister of Mr. J. Bannister, who is a respectable actress. He performed a few nights at the Haymarket, and occasionally at Drury Lane, and is now manager at Brighton, where he had among his company, this, his first season, Mr. Raymond, Mr. Brunton, (who distinguished himself in comedy) Mr. Holland, Mr. Blanchard, Mr. Sedgwick, Mrs. Glover, Mrs. Sparks, Miss Wheatley, &c. As an actor, he is correct and energetic, and it is surprising that his abilities did not recommend him to Drury Lane as the best present substitute for Mr. Aikin.

SWINEY,

SWINEY, (MAC OWEN) formerly joint manager of Drury Lane, and author of "The Quacks; or, Love's the Physician," farce, acted at Drury Lane after being twice forbid, 1705, and, with alterations, 1745; "Camilla," opera, do. 1706; and "Pyrrhus and Demetrius," opera, acted at the Haymarket, 1709. He was a native of Ireland, and was

also manager with Collier, &c. of the Queen's Theatre, in the Haymarket, after which he resided in Italy several years, and on his return procured a place in the custom house, and was keeper of the king's mews. He died October 2, 1754, and left his fortune to his favourite, Mrs. Woffington. See *Vanbrugh* and *Victor*.

T.

TALBOT, (Mr.) actor, was bred to business, and on his first attempting the stage assumed the name of *Montague*. He performed in Dublin, Exeter, &c. with some applause, and represented the characters of Charles Surface, Young Mirable, &c. at Drury Lane, the beginning of 1800, much better than his successor, Mr. C. Kemble. He was supposed to have been concerned in the *Shaksperian papers*, (see *Ireland*). On his last visit to Dublin, he entered into a matrimonial engagement, for which he gave up an engagement that he then had in the country.

TAVERNER, (WM.) dramatist, was son of a portrait painter, and bred to the civil law, which he practised in Doctor's Commons. He wrote "The Faithful Bride of Grenada," play, acted at Drury Lane, 1701; "The Maid the Mistress," comedy, do. 1708; "The Female Advocates; or, Frantic Stockjobbers," 1713; "The Artful Husband," do. acted at Lincoln's Inn Fields, 1716; "The Artful Wife," do. 1718; "Tis well if it takes," do. 1719. He died January 8, 1731, and is supposed to have been the author of other pieces.

TAYLOR, (Mrs.) actress, maiden name *Valentine*, became a candidate for public favour in the country, where she married Mr. Taylor, an actor at provincial theatres, who had been bred an attorney. His wife having been much approved of both as a singer and actress, obtained an engagement at the Haymarket, where she made her appearance in

the petit piece of "Half an Hour after Supper," 1789, it having been the first night of its representation. She met with a favourable reception, and afterwards appeared in opera, but was esteemed more an actress than singer. In 1789, she was also engaged at Edinburgh, where she was much admired.

THEOBALD, (LEWIS) dramatist, was born in Settrington, in Kent, where his father was an attorney, to which business he was brought up. He published an edition of Shakspeare's plays, which was once in estimation, and was concerned in a paper called "The Censor." His dramatic pieces are, "The Persian Princess; or, Royal Villain," tragedy, acted at Drury Lane, 1715; "The Perfidious Brother," do. acted at Lincoln's Inn Fields, 1715; "Pan and Syrinx," opera, do. 1717; "The Lady's Triumph," opera, 1718; "Decius and Paulina," masque, 1718; "King Richard III." tragedy, acted at Lincoln's Inn Fields, 1720; "The Rape of Proserpine," pantomime, do. 1724; "Harlequin a Sorcerer," do. 1725; "Apollo and Daphne," opera, do. 1726; "The Double Falsehood; or, Distrest Lovers," play, acted at Drury Lane, 1727; "Orestes," opera, acted at Lincoln's Inn Fields, 1731; "Merlin; or, the Devil at Stonehenge," pantomime, acted at Drury Lane, 1734; "The Fatal Secret," tragedy, acted at Covent Garden, 1738; "Orpheus and Euridice," opera, do. 1740. He also published others, particularly translations from Sophocles

cles and Aristophanes. He died in 1744.

THOMPSON, (JAMES) dramatist, was born September 11, 1700, at Ednam, in the shire of Roxburgh, in Scotland, and received his school education at Jedburgh, from whence he was removed to the University of Edinburgh. His father was minister of Ednam, and intended his son for the church; but he soon relinquished his views of engaging in the sacred function, and repaired to London to cultivate his poetical talents. His first production (*Winter*, a poem) procured him the acquaintance of Dr. Rundle, (afterwards bishop of Derry) who introduced him to the lord chancellor Talbot, and some years after when the eldest son of that nobleman was to make his tour of travelling, Thompson was chosen as a proper companion for him, and accordingly he visited most of the courts of Europe with the then Mr. Charles Talbot. On his return to England, the chancellor made him his secretary of briefs. This place fell when death, not long after, deprived him of his noble patron, and he then found himself reduced to a state of precarious dependence, in which he passed the remainder of his life, excepting only the two last years of it, during which he enjoyed the office of surveyor-general of the Leeward islands, procured for him by Lord Lyttleton. He died August 27, 1748. His dramatic pieces are, "*Sophonisba*," tragedy, acted at Drury Lane, 1730; "*Agamemnon*," do. 1738; "*Edward and Eleanor*," tragedy, prohibited, 8vo. 1739; "*Alfred*," masque, acted at Cheltenham, 1740; "*Tancred and Sigismunda*," tragedy, acted at Drury Lane, 1745; and "*Cordellanus*," tragedy, acted at Covent Garden, 1749.

THOMPSON, (EDWARD) author of "*The Hobby Horse*," farce, acted at Drury Lane, 1766; "*The Sirens*," masque, acted at Covent Garden, 1776; and "*St. Helena*; or, *The Isle of Love*," musical entertainment, acted at Richmond, 1776. He also altered Shadwell's "*Fair Quaker*," 1773; and "*The Beggar's*

Opera," 1777. He went early to sea, and was a lieutenant when the signal victory was obtained in Quiberon Bay, in 1759. Afterwards he commenced author through the encouragement of Mr. Garrick, by whose interest he obtained the commission of a captain, in 1774. He died January, 1786.

THORNTON, (HENRY) manager of several companies in the country, and actor, is a native of Clare, in Sussex, and his real name *Ford*. His chief theatre is the new one at Windsor, where he has had several Royal visits. As an actor, he boasts of that merit which constitutes a good country performer, for he can bustle through a part with considerable ease, though unacquainted with the author's words. Once that he represented old Dornton, (*Road to Ruin*) before the king, his Majesty was pleased to say, "It was very well, but an entire *new edition*, being quite different from the old Dornton which Munden represented in London."

THURMOND, (JOHN) was the composer of several pantomimes, and was bred a dancing master, in which walk he acquired considerable reputation. His father had been an actor of eminence at Drury Lane Theatre. Mr. Thurmond's pantomimes performed at Drury Lane, are, "*Harlequin Shepherd*," 1724; "*Apollo and Daphne*; or, *Harlequin Mercury*," 1725; "*Harlequin Doctor Faustus*;" "*Harlequin's Metamorphosis*;" and "*Harlequin's Triumph*," which last three were printed, 1727.

TICKEL, (RICHARD) author of "*The Carnival of Venice*," comic opera, acted at Drury Lane, 1781; and an alteration of Ramsey's "*Genetic Shepherd*," was descended from the secretary of Mr. Addison, and was intended for the law, but his disposition was too volatile and desultory for that study. Through the interest of Mr. Brumell, private secretary to Lord North, he procured a pension of two hundred pounds per annum, and was married to Mr. Linley's second daughter. He afterwards obtained a place in the stamp-office,

office, worth about eight hundred pounds per annum. He died some few years ago.

TIDSWELL, (Miss) actress, is a native of London, and daughter of an officer, who sent her to France to be educated. On the death of her father, her family became destitute, and Miss Tidswell accordingly attempted the stage; but entertaining no great opinion of her own abilities, (a circumstance not very common) she chose a very trifling character for her appearance at Drury Lane, and, unassuming, still continues to perform such characters as the acting manager pleases to give her.

TOMS, (Mr.) actor, is the son of a fishmonger, and attempted the stage at an early period, perhaps too early, as he experienced many rebuffs, which, by perseverance, he has endeavoured to overcome. He made an unsuccessful attempt at Covent Garden in Douglas; so far unsuccessful, that it did not procure him an engagement; but he was more fortunate at Weymouth, and other country theatres, and after some practice he appeared again at Covent Garden in Romeo, (1796) and procured an engagement for about two seasons.

TOPHAM, (EDWARD) author of "Deaf indeed," farce, acted at Drury Lane, 1780; "The Fool," do. 1786; "Small Talk; or, The Westminster Bay," farce, acted at Covent Garden, and condemned by a party of the Westminster scholars, 1786; and "Bonds without Judgment; or, The Loves of Bengal," do. 1787; is in the army, and was concerned in the newspaper called "The World."

TOWNSEND, (Mr.) actor and singer, has been on several provincial stages, and is a useful (though not an eminent) member of Covent

Garden Theatre. He is said to be of Welsh extraction, and was early in life engaged in trade.

TRUEMAN, (Mr.) actor, was originally brought up to a counting-house, but possessing a good voice, and having some knowledge of music, exchanged the mercantile for the theatrical profession, and belongs to both the Theatres Royal, Drury Lane and the Haymarket; and though the line of business he sustains is not important, he is a useful and respectable actor, and one of those prudent, unassuming performers, who never appears in a part above his abilities; but at Covent Garden this *modesty* cannot be expected, for the manager of that theatre can insist upon a performer rendering himself ridiculous, or forfeiting *thirty pounds*.

TWISLETON, (Mrs.) actress, maiden name *Wattle*, made her first appearance on the stage at Gloucester, in the character of Belvidera, (Venice Preserved) for the benefit of Mr. Holman. In consequence of her success, she was engaged by Mr. Harris for a limited number of nights at Covent Garden, after which she played in Dublin, Bath, Edinburgh, &c. She has been lately divorced from her husband. His reasons for separating by "legal and approved deed" are somewhat extraordinary, viz. "extravagance, bad temper, and a rage for theatricals."

TYRER, (Miss) singer, was instructed by Mrs. Crouch, and came first before the public in oratorios. She performed Josephine, (Children in the Wood) for Mr. Bannister's benefit at the Haymarket, 1800, where she was engaged for the ensuing season. In figure, manner of acting, and style of singing, she much resembles Mrs. Bland.

V.

VANBRUGH, (Sir JOHN) manager and dramatist, was descended from an ancient family in Cheshire, which came from France. He received a very liberal education, and became eminent for his poetry, and skill in architecture, to both which he discovered an early propensity.--- The first step he made into life, was in the character of an ensign in the army. He happened, somewhere in his winter quarters, to contract an acquaintance with Sir Thomas Skipwith, and received a particular obligation from him. He had very early discovered a taste for dramatic writing, to improve which, he made some attempts in that way, and had the draft or outlines of two plays lying by him, at the time his acquaintance commenced with Sir Thomas. This gentleman possessed a large share in a theatrical patent, though he concerned himself very little in the conduct of it; but that he might not appear altogether remiss, he thought to procure some advantage to the stage, by having our author's play, called "The Relapse," acted upon it. In this he was not disappointed, for "The Relapse" succeeded beyond the warmest expectation, and raised Vanbrugh's name very high amongst the writers for the stage. The next play which Sir John Vanbrugh introduced upon the stage was "*Æsop*," a comedy, in two parts, acted at the same theatre. The reputation which he gained by his comedies was rewarded with greater advantages than what arise from the usual profits of writing for the stage. He was appointed Clarenceux King at Arms, a place which he some time held, and at last disposed of. In August, 1716, he was appointed surveyor of the works at Greenwich hospital; he was likewise made comptroller-general of his Majesty's works, and surveyor of the gardens and waters, the profits of which places, collectively con-

sidered, must amount to a very considerable sum. He formed a project of building a stately theatre in the Haymarket, for which he had interest enough to raise a subscription of thirty persons of quality at one hundred pounds each. In 1706, when this house was finished, Mr. Betterton and his copartners put themselves under the direction of Sir John Vanbrugh and Mr. Congreve. Not long before this time the Italian opera began to steal into England, but in as rude a disguise, and as unlike itself as possible; notwithstanding which, the new monster pleased, though it had neither grace, melody, nor action to recommend it. To strike in, therefore, with the prevailing fashion, Vanbrugh and Congreve opened their new theatre with a translated opera, set to Italian music, called "The Triumph of Love," but it met with a cold reception, being performed only three days, to thin houses. Immediately upon the failure of the opera, Vanbrugh produced his comedy, called "The Confederacy," The success of this play was not equal to its merit. The prospects of gain from this theatre were so very unpromising, that Congreve, in a few months, gave up his share and interest in the government wholly to Sir John Vanbrugh, who being now sole proprietor of the house, was under a necessity to exert himself in its support. As he had a happier talent for throwing the English spirit into his translations of the French plays, than any former author who had borrowed from them, he in the same season gave the public three more of that kind, "The Cuckold in Conceit," "Squire Treeloby," and "The Mistake." However well executed these pieces were, yet they came to the ear in the same undistinguished utterance, by which almost all their plays had equally suffered; for as few could plainly bear, it was not likely a great many would

would applaud. In this situation it appears, that nothing but the union of the two companies could restore the stage to its former reputation.--- Sir John Vanbrugh, therefore, tired of theatrical management, disposed of his whole farm to Mr. Owen Swiney. He died March 26, 1726. Besides the above pieces, he wrote "The False Friend" and "A Journey to London," the latter of which he left unfinished.

VANDERMERE, (JOHN) actor, belonged to the Haymarket Theatre in Mr. Foote's time, and was a favourite comedian in Dublin, where he was once manager, (see *Waddy*) and had also a company in Waterford. He played on almost all the Irish stages, but latterly became so deaf that he was obliged to watch the motion of the tips for his cue.--- His chief characters were Lord Froth, (Double Dealer) Skirmish, (Deserter) and old men. He was once esteemed a good Harlequin. He died in Dublin, Feb. 12, 1786.

VAUGHAN, (THOMAS) author of two farces, "Love's Metamorphoses," acted at Drury Lane, 1776; and "The Hotel; or, Double Valet," do. 1776, was appointed clerk to the commission of the peace for the city of Westminster, and when formerly the rage for militia associations took place, became captain of a company in the Westminster volunteers. A literary dispute arose between him and the late Mr. Colman, who then brought out a periodical paper under the title of "The Genius." This dispute was conducted with more virulence than ingenuity, and it was at this time that Mr. Colman distinguished him by the name of *Dapper*. He wrote a series of essays in "The Morning Post," on

the Richmond Theatre, and through his acquaintance with Mr. Sheridan has been a great friend to candidates for the sock and buskin.

VAUGHAN, (HENRY) see *Pritchard*.

VERNON, (Mr.) actor, and supported several operatical characters at Drury Lane about thirty years ago, with much applause. His chief part was Autolycus, (Florizel and Perdita). He died some years ago.

VICTOR, (BENJAMIN) was under manager in Dublin with Swiney, where he was also poet laureat and treasurer at Drury Lane. He was originally a peruke-maker, and afterwards engaged in the sale of Norwich stuffs. He then commenced dramatic writer, and offered a tragedy to Mr. Rich, but received the usual laconic answer, that "it would not do." Having desired the manager's reasons for rejecting it, he observed, "There was too much *horse hair* in the tragedy." He published his works by subscription, in three volumes, 8vo. 1776, containing "Almira," and "The Fatal Error," tragedies; "The Fortunate Peasant; or, Nature will prevail," comedy, and "The Sacrifice; or, Cupid's Vagaries," masque. His "History of the Stage" has been ridiculed for its circumstantial prolixity and egotism; and Churchill, the satirist, observed, that *Victor Ego* should have been its motto. He died Dec. 3, 1778.

VINCENT, (Mrs.) actress, belonged to Covent Garden in 1758, and made her first appearance at Drury Lane in 1761, in the character of Polly, (Beggar's Opera) in which she met with considerable applause, and is highly complimented in Churchill's "Rosciad."

W.

WADDY, (Mr.) actor, is a native of Ireland, and was brought up to the law, which he rejected for the stage. His first attempt (as supposed) was in Dublin, where he was also manager with Vandermere, &c. of Fishamble Street Theatre: afterwards he became manager in the country, and acquired some reputation as an actor, in Norwich. His first appearance at Covent Garden was in Connolly, (School for Wives) in 1798. In some blunt and vulgar characters, he is respectable.

WALCOT, (Mrs.) actress, was a favourite at Edinburgh, was engaged at Drury Lane as a substitute for Mrs. Hopkins, where she made her first appearance in the character of Mrs. Rigid, (The Will) Sept. 21, 1797, and sustains that line of business with some reputation.

WALDRON, (FRANCIS) dramatist, actor, and prompter at Mr. Colman's Theatre. He belonged to Drury Lane in Mr. Garrick's time, and was appointed by that gentleman to take the management of the theatrical fund. He was for a while manager at Windsor, Richmond, &c. and also kept a bookseller's shop.--- His son was lately a performer at the Haymarket, where he represented pert postillions, &c. with some share of humour. Mr. Waldron occasionally appears on the stage, in the characters of old men, &c. In 1773 he produced a comedy at Drury Lane, called "The Maid of Kent," for his benefit, (8vo. 1778): in 1775, a farce, called "The Contrast; or, Jew and Courtizan," on the same occasion: in 1783, a comedy, called "Imitation; or, the Female Fortune Hunters," which was also performed for his benefit at Drury Lane, and afterwards brought out, with alterations, at the Haymarket Theatre, under the title of "Heigho for a Husband," 1794, with success. He likewise altered a play of D'Urfey's, which was performed at Richmond under

the title of "The Richmond Heiress," 1777; and "The Prodigal," taken from Hill's "Fatal Extravagance," for the Haymarket, 1793. He likewise wrote a continuation of Jonson's "Sad Shepherd," and "The Virgin Queen," in imitation of Shakspeare, and as a sequel to the "Tempest," 1797. In the *little* which he produced he certainly evinces more erudition and stage knowledge than many who bring out a piece every season.

WALKER, (THOMAS) actor, and who was familiarly called *Tom Walker*, was the son of Francis Walker, of the parish of St. Anne's, Soho, and was born in the year 1698. He was bred under Mr. Medon, who kept a private academy near his father's house. Having an early inclination for the stage, he made his theatrical essay in a Mr. Shepherd's company, where he was first found out by Mr. Booth acting the part of Paris, in the Droll of "The Siege of Troy," who saw in him such an early promise of talent that he recommended him to the manager of Drury Lane, where he made his first appearance in Lorenzo, (The Jew of Venice) about the year 1716. His performance of Charles, (The Non-juror) the succeeding season, established his fame, and he was then engaged by Mr. Rich for the new theatre in Lincoln's Inn Fields.--- Here accident brought him forward in the character of Captain Macheath, which was intended for Mr. Quin; but Tom having been heard humming one of the songs behind the scenes at the second rehearsal, the part was immediately transferred to him, and which, fortunately for himself, manager, and author, he undertook, (Peachum, Mr. Hippesley; Locket, Mr. Hall; and Polly, Miss Fenton) and the applause, which he met with was so great, that it was said, Booth found him a *hero*, and Gay dubbed him a *highwayman*.--- But

But this great success checked his progress as a general actor, for his company now was so eagerly courted by the dissipated young men of fashion, that he was scarcely ever sober, and was frequently under the necessity of eating sandwiches (or, as they were then called, anchovy toasts) behind the scenes, to alleviate the fumes of the liquor. He was not, however, without his hours of study and retirement, for a few years after his performance of Capt. Macheath he undertook to alter and compress some of Tom D'Urfey's plays, for which purpose he shut himself up in the theatre to accomplish the task, and having reduced them into one piece, it was performed the following winter with some success. He had also produced "The Quaker's Opera," which was acted at Lee and Hooper's Booth, Bartholomew Fair, 1728, immediately after the run of "The Beggar's Opera," and "The Fate of Villany," tragedy, which was brought out at Goodman's Fields, 1730, with very indifferent success. When he was discharged from Covent Garden many years after, which his repeated dissipations rendered indispensibly necessary, he carried these two pieces with him to Ireland, and prevailed upon the Dublin manager to bring out the latter, under the title of "Love and Loyalty." Novelty drew an audience the first night, and the second was given out for the author's benefit; but not being able to give the customary security for the expenses of the house, the managers would not suffer the doors of it to be opened. This disappointment he survived but three days, and died in great distress in Dublin in the year 1744. As an actor, he was allowed considerable merit: though no proficient in music, he supported his singing by so much expression of countenance and inimitable action, as rendered him in Macheath a great favourite with the public. He had from nature great advantages,--a good person, good voice, and a manly countenance. In several parts of tragedy he was highly approved of, particularly Bajacete,

Hotspur, and Falconbridge. One night during his performance of this last character in "King John," at Covent Garden, one Bowman, who had been previously a dyer, acted the part of Austria, when, instead of uttering his reply as he ought to Falconbridge's repeated insults, he, either through ignorance or haste, in a loud vulgar tone, pronounced it thus, "Well, *ruffian*, I must *puck* up these wrongs." The impropriety was at first unnoticed by the audience, till Walker, in the Bastard, by changing the word *breches* into *puck*, imitated Bowman's manner, look, action, and tone of voice so ridiculously humorous, as almost convulsed the audience with laughter, and quite confounded poor Bowman, who retired from the stage soon after, and filled the place of superintendant to a brewhouse with becoming propriety. Walker was likewise a pleasant actor in comedy as well as tragedy; Worthy, (Recruiting Officer) Belmour, (Old Bachelor) Harcourt, (Country Girl) &c.

WALLACE, (Lady) produced a comedy called "The Ton; or, Follies of Fashion," acted at Covent Garden, 1788, wherein was a cant word, D. I. O. which the critics seemingly applied to the piece itself the third night--*Damn it, off!* She translated a piece from the French, called "Diamond cut Diamond," 1787, and was angry that Mrs. Inchbald should make use of the subject in her "Animal Magnetism." She also produced a farce called "The Whim," 1795, and was very angry because the licensers would not permit its representation. A woman, who had been recommended to her ladyship from principles of humanity, and to whom her ladyship afforded an asylum at her house, in St. James's place, charged her with an assault before Mr. Bond, Her ladyship, by the direction of the magistrate, compounded the matter, but was so very, very angry, that she declined when ever an opportunity offered, she would go to France, and reside there during the remainder of her days.

WARD, (Mrs.) actress, was the original Lady Randolph at Edinburgh,

burgh, where the tragedy of "Douglas" was first performed, 1757, and was a favourite actress there in 1748. The following winter she appeared at Covent Garden, in Cordelia, (King Lear by Mr. Quin) and the ensuing season went over to Drury Lane, where she performed Cordelia to Garrick's Lear. In 1758, she visited Dublin, and shared the principal characters with Digges, in opposition to Mr. Barry and Mrs. Fitzhenry. She died about the year 1770. She had a most beautiful face; but, according to Mrs. Bellamy's account, was deficient in merit.—Little credit, however, can be given to the opinion of a rival actress.

WARD, (Mrs.) actress, maiden name *Hoare*, was a mantua-maker in Liverpool, where she made her first appearance on the stage, and married Mr. Ward, who was formerly a printer in London, but at this time a favourite comedian in the company. Through the recommendation of Mr. Younger, the then manager of Liverpool, both she and her husband were engaged at Drury Lane. Mr. Ward made his first appearance in *Ranger*, but was not so successful in London as his wife, who became a useful member of the theatre: he therefore resigned his situation at the end of the season, and purchased a share in the Manchester Theatre. Mrs. Sage, sister to Mrs. Ward, went up in a balloon from St. George's Fields, during the rage for aërostation.

WARRELL, (Mrs.) actress, was a favourite in the country, and made her first appearance on London boards at Covent Garden, in the character of Rosa, (*Fontainebleau*) February 18, 1790. Her person, voice, and action, were agreeable. See *Atkins*.

WATERS, (Miss). See *Maz-zinghi*.

WATHEN, (Mr.) actor, is the son of the late Dr. Wathen, and was brought up to the army. At the siege of Gibraltar he was raised to a lieutenancy in the 39th regiment, and on the termination of the siege went with his regiment (the 14th) to Jamaica. At the close of the war

he sold out with the brevet rank of major. During his military capacity he is said to have performed in some private plays, and on his return to England was a gentleman-actor with the late Lord Barrymore, &c. His inclination for the stage still increasing, he became manager at Richmond, and accepted an engagement at Dublin from Mr. Daly, with whom he performed during a winter season, (1793) under the assumed name of *George*. During his management of the Richmond Theatre, Mr. Colman commenced a prosecution against him for performing some of his unpublished plays, but such are the ambiguities of the law, that what may be deemed self-property to-day, may be proved free-game to-morrow. Thus the *tag-rag* of O'Keefe, once in high estimation with the town, was, by the long robe, adjudged of no value. The *plaintiff* and *defendant*, however, were soon reconciled, and Mr. Wathen having given up his unprofitable theatre at Richmond, became a member of Mr. Colman's house: he was likewise engaged for the ensuing winter at Drury Lane, which situation he still retains, though more than once discharged by the intelligent diurnal editors. His line of business is comic servants and rustics, in the latter of which he has more merit, for, in the former, he imitates Mr. Bannister, jun. but in treading in his steps does not altogether fill up his *tracks*.—There are, however, some characters in which he has been seen with much pleasure.

WATSON, (JOHN BOLES) manager of several provincial theatres, was born at Silver Fort, near the city of Cashell, Trella. His father was tenant for life to an estate of 1900*l.* per annum, which this hisson joined in selling when he came of age, to follow the occupation of manager. He played a considerable time with Mr. Roger Kemble, under the assumed name of *Carlton*, and purchased that gentleman's *walk*.—He married Miss Bell Wilkinson, who died without issue, and, secondly, Miss Withington, by whom he has a son and daughter, the latter of whom,

whom, an accomplished young lady, was lately married to Mr. Richer, of Sadler's Wells. There is a Mr. Watson who produced a tragedy called "England Preserved," acted at Covent Garden, 1795.

WEAVER, (JOHN) was the first restorer of pantomimes after the ancient manner, without speaking, several of which he wrote, or rather invented, for Drury Lane, particularly "The Loves of Mars and Venus," 1717; "Orpheus and Eurydice," 1718; "Perseus and Andromeda," 1728; and "The Judgment of Paris," 1732. He was a celebrated dancing-master, and chiefly resided at Shrewsbury, and his writings, among which is "A History of the mimes and pantomimes of the Ancients," show that his abilities were not confined to his heels.

WEBB, (Mrs.) actress, maiden name *Child*, was born in Norwich, and was first married to Mr. Day.—She was an actress and singer in the Norwich company several years ago, and at Edinburgh with her second husband, Mr Webb. They both received an engagement at Covent Garden and the Haymarket, and Mrs. Webb soon distinguished herself in many corpulent and grotesque characters. Her husband died in the King's Bench. She introduced to the public on her benefit at the Haymarket, 1788, her daughter, in the character of Leonora, (Padlock) and appeared herself, on the same occasion, at Covent Garden, in the character of Falstaff. She died Nov. 24, 1793.

WEBSTER, (Mr.) actor, was much admired in the vocal line, particularly in *Comus*, *Macheath*, &c. He also performed *Douglas*, and such-like characters. He visited Dublin during Mr. Ryder's management, where Mr. Dubellamy and he played *Captain Macheath*, *Apollo*, (*Midas*) &c. alternately; but his vanity having led him to think that a lady of distinction was in love with him, he incurred the displeasure of several respectable characters. He died about twenty years ago. His wife, or, as she was called, *Mrs. Webster*,

was a respectable actress, but, jealous of her nominal husband, they lived very unhappily together, and she died of a broken heart.

WELLS, (Mrs. MARY) actress, maiden name *Davies*, was born in Birmingham, and having lost her father, who died in a madhouse, visited Dublin with her mother and sister, where she attempted the stage. She then played in different parts of the North, and was afterwards engaged by Mr. Miller, then manager of Shrewsbury. Here she married Mr. Wells, a performer in the company, who afterwards left her, and gave his *heart* and *name* to another, who also became an actress, and was engaged with him at Fishamble Street, in Dublin. Her abilities, like his, were not above mediocrity. He also became a member of Mr. Daly's company, and performed great parts, but with little pretensions. Though possessed of a good figure, there is a discordance in his voice, a rapidity in his delivery, and a deficiency of judgment. The forsaken Mrs. Wells made her first appearance at the Haymarket about 1781. Her success was such as to procure a winter engagement at Drury Lane. She played in tragedy, comedy, and opera. She then removed to Covent Garden Theatre, and attempted imitations of the most celebrated actresses, which she delivered with great applause at the Royalty Theatre, 1786. She returned to the Haymarket for a few seasons, and afterwards employed her summers in the country. Her sister, Miss Davies, appeared for her benefit in the character of *Amelia*, (*English Merchant*) July 28, 1786.—In consequence of some pecuniary embarrassments, she was a prisoner in the Fleet, where she became acquainted with Mr. Sumbel, a foreigner, who had been a prisoner for contempt of court. She declared herself married to him, and, in consequence, became, or affected to become, a Jewess; however, he contradicted the marriage, but she still retains his name. On her release, she advertised her imitations for the last week of Sept.

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which

which the bishop of London prevented from taking place.

WELLS, (WILMOT) manager at Margate in conjunction with Mr. Shaw, leader of the band at Drury Lane and the Haymarket, &c. See *Grubb*. He is also an actor, and had lately in his company Mr. Garner, Mr. Denman, Mr. Allen, Mr. Beverley, (whose wife made her appearance this season at Covent Garden) Mr. Russel, (who was acting manager) Mr. D'Arcy, Mr. Dowton, Mr. Le Brun, Mr. Richards, Mrs. Siddons, Mrs. Jordan, Mrs. Williamson, Miss Arne, Miss Goddard, Mrs. Beville, Mrs. Bellfille, Mrs. Russel, Miss Richardson, &c.

WESTON, (THOMAS) actor, was instructed in all the polite accomplishments, his father having been first cook to King George the Second, the salary and emoluments of which place were fully sufficient to enable him to live as a gentleman, and give his son a finished education: but when Tom grew up to about sixteen years of age, he became particularly attached to the stage, at the representations of which he was very often present, and by frequenting the public houses where the actors usually resorted to, he soon formed an acquaintance with several of them, and also with a number of young spouters. His father had not as yet observed any thing in his son's behaviour to give him cause to suspect his obedience, and therefore procured for him the place of turn-broach, or turnspit, in the king's kitchen, worth about thirty pounds per annum, which is executed by a deputy, who is paid about seven or eight pounds a year, and which place young Weston possessed till his death. He got also appointed a clerk under the clerk of the kitchen, and Tom went in the yacht with the late king to Holland, in his way to Hanover, as part of his household. On his return, his father procured a recommendation for him to Sir John Bentley, who at that time was appointed to the command of the *Warrpie*, a fine seventy-four gun ship, just launched at Deptford, and then rigging and fitting out for sea,

and Tom was accordingly accepted as a midshipman. When the ship got into Long Reach, he began to be tired of his new occupation, and sigh for his old acquaintance and the spouting clubs. A thousand schemes he thought of to get out of the ship, and at last effected his escape. Not venturing to return home to his father, after some distress, he thought upon the stage as the most eligible means of subsistence: accordingly he experienced all the ups and downs of a strolling life. By means of a friend he procured an engagement at Foote's Theatre, in the Haymarket, but in a very low cast of characters, for even at the coming out of "The Minor," 1760, he only played Dick. Before this he became acquainted with an agreeable young lady, a milliner, in the Haymarket, whom he had married, but by whom he never had any children. Mrs. Weston also appeared at Foote's Theatre, in Lucy, (Minor) and promised, with care, to make a tolerable actress. By his performance of Jerry Sneak, (Mayor of Garrat) Weston stamped his fame at the Haymarket, and got an engagement at Drury Lane, where, during Mr. Garrick's absence in Italy, he performed the manager's character of Abel Druggier, (Tobacconist) and, it is said, excelled every one in that part. He played afterwards at Covent Garden, but being always in debt, he was for ever in terror of the bailiffs, and so much addicted to liquor, that, by frequent intoxication, he destroyed his inside, and died Jan. 18, 1776.

WEWITZER, (RALPH) actor, is supposed to be a native of London, where he followed the profession of a jeweller. His sister was a favourite actress and singer, and for her benefit he made his first appearance on any stage at Covent Garden, in the character of Ralph, (Maid of the Mill) when the low comic humour he discovered in this part, procured him an engagement, and he soon established his reputation as comedian by his whimsical, but just representation of Frenchmen's characters. He visited Dublin during Ryder's

Ryder's management. He continued at Covent Garden till 1789, when he undertook the management of the Royal Theatre. Hereupon he advertised for performers for burlettas and pantomime, and received letters from about seven hundred persons. Having derived neither fame nor profit from this undertaking, he procured an engagement at Drury Lane. For several summer seasons he performed at the Haymarket, and has partly invented some pantomimes. He was the original Jew in the "Young Quaker," and by his performance of it contributed much to the success of the piece. His sister, before mentioned, belonged to Covent Garden in 1789: she also performed in Dublin with some applause. This gentleman has been remarkable for many witty sayings.—During one of his country excursions, a gentleman enquired for a certain comedian who had been for some time dead:—"Oh, Sir," said Weitzer, "his last appearance was at Liverpool, in tragedy."—"Tragedy!—you mistake—he always played comedy."—"Ah, Sir, but not on this occasion—the tragedy was bespoken by a Doctor and Apothecary, and he played second to the Tyrant, Death. Poor fellow! when he made his last exit, there was not a dry eye in the house."—Similar to this, is the following epitaph in the church-yard of Gillingham, in the county of Norfolk:—"Sacred to the memory of Thomas Yacton," (he was a favourite actor in the Norwich company) "comedian, who was engaged Dec. 21, 1741, to play a comic cast of characters in this great theatre, The World, for many of which he was prompted by nature to excel. The season being ended—his benefit over—the charges all paid—and his account closed, he made his exit in the tragedy of Death on the 17th of March, 1798, in full assurance of being called once more to rehearsal, where he hoped to find his forfeits all cleared—his cast of parts bettered—and his situation made agreeable by Him who paid the great stock debt for the loss he sustained by performing in general."

WHALLEY, (J. S.)—author of a tragedy called "The Castle of Montval," acted at Drury Lane, 1799, and written on an event which occurred in France, 1783, is in sacred orders, and was before known to the literary world. When his play had been performed a certain number of nights, he called on Mr. Peak, the treasurer, to know about the profits, and repeated his visit without being satisfied; upon which he wittily observed, that he was not only *picqued*, but *re-picqued*.

WHEATLEY, (Miss) actress and singer, was instructed by Mr. Attwood, and came forward at Covent Garden in the opera of "Abroad and at Home," 1796. She performed during the summer seasons at Richmond, Brighton, &c. and has since appeared at the Haymarket.—Her brother played Laertes, in "Hamlet," at Covent Garden, Sept. 25, 1797, and the succeeding summer performed at Richmond Theatre, with applause; but his constitution not being adequate to the exertions of the stage, he has declined the profession.

WHEELER, (Miss) actress and singer, was at Bath in 1781, and afterwards at Capel Street, in Dublin, 1784, where she rivalled Mrs. Billington: in consequence of this success, she was engaged at Covent Garden, 1786, but her reception was not so favourable on English boards. She was afterwards married to Mr. Molloy, but lost her husband in a disagreeable manner, and since (it is said) has resumed her maiden name. She is, probably, related to Mr. Wheeler, who was some time ago manager at Portsmouth, and performed Sir Peter Teazle at Drury Lane, for a benefit, last winter.

WHITE, (KITTY) actress, was a pupil of Mr. Rich's, and during her initiation, Mr. O'Brien, of Drury Lane, gave her some instructions how to perform, with propriety, the character of Sylvia, (Recruiting Officer). One day as he was thus employed, observing that the lady misconstrued his directions, and repeated a passage very improperly, he told her it was a *parade*, and therefore required

quired a different tone of voice, and a greater degree of volubility than the rest of the sentence. "A parenthesis!" said Miss White, "what's that?" Her mother, who happened to be present, blushing for her daughter's ignorance, immediately broke out—"Oh what an infernal limb of an actress will you make!—not know the meaning of *parenthesis*, and that it is the plural number of *parentheses*!" This young lady married a Mr. Burden during her summer engagement at Portsmouth, and performed as Mrs. *Burden*, at Covent Garden, in 1760.

WHITEHEAD, (WM.) dramatist, poet laureat, and register and secretary to the order of the Bath, was born about 1715, and was the son of a baker at Cambridge, and received his education at Winchester school when under the direction of Doctors Bigg and Burton. From thence he was sent to Clare Hall, Cambridge, where he took the degree of Master of Arts, and became a Fellow. In 1754, 1755, and 1756, he accompanied the Lords Viscount Nuneham and Villiers, sons of the Earls of Harcourt and Jersey, in their travels through Europe; and in 1757 was appointed poet laureat. He died April 14, 1785, at his apartments in Charles Street, Grosvenor Square, and his remains were interred in South Audley Chapel. His dramatic pieces are, "The Roman Father," tragedy, acted at Drury Lane, 1750; "The Fatal Constasy," sketch, 1753, which Mr. Foote introduced in his "Divisions of the Morning;" "Creusa, Queen of Athens," tragedy, acted at Drury Lane, 1754; "The School for Lovers," comedy, do. 1762; and "A Trip to Scotland," farce, do. 1770.

WHITFIELD, (Mr.) actor, made his theatrical essay in the country, and having acquired some reputation at Norwich, was engaged at Covent Garden, where he came out in Trueman, (George Barnwell) about the year 1776. Not assuming great characters at first, thro' which imprudent ambition many theatrical candidates fall from *heroes* to *servants*, he gradually rose, and at last became

at Drury Lane (to which theatre he afterwards removed) a tolerable second-rate actor in both tragedy and comedy. He lately returned to his old situation, where his services seem to have been invited in consequence of the dearth of tragedians; for, notwithstanding all the numerous and frequently *superfluous* engagements at that theatre, Melpomene is but negligently supported. Should there be a *Castio* and *Momina*, there is some wretched *Polydore* to "cheat his elder brother." In short, tragedy, which, more than comedy, requires general good acting, is here so ill attended to, that its disrepute should be imputed more to *mismanagement* than the *taste* of the times.—Mr. Whitfield's wife was formerly an actress at Covent Garden, and performed for several seasons at the summer theatre.

WHITLOCK, (Mrs. ELIZABETH) actress, maiden name *Kemble*, is sister to Mrs. Siddons, (see *Kemble* and *Siddons*) having performed at several provincial theatres, was engaged at Drury Lane in 1783, where she remained about two seasons performing the second and third rare parts in tragedy, when she was married to Mr. Whitlock, then manager at Newcastle upon Tyne. On the secession of Mrs. S. Kemble from the Haymarket, (1791) she became her substitute in a few characters, and has since appeared on the same boards, (1800) with greater success than before.

WIER, (Mrs.) actress, was the wife of one who was many years in the service of Sir Francis Delaval, who acted Othello at Drury Lane in March, 1751. Sir John (now Lord Delaval) was the Iago, and the other characters were performed by persons of fashion. Mrs. Wier was put into a milliner's shop by Sir Francis, but not meeting with success in trade, he afterwards took a house for her in Suffolk Street, which he furnished as a reception for boarders. In this scheme she was also unsuccessful, and turned her thoughts to the stage. Her first attempt was at Drury Lane, for the benefit of Mr. Tate Wilkinson, in Arpasia, (Tamerlane) May 3.

1760. She was well received, but as an actress barely reached mediocrity. She began her stage career too late in life, being at that time thirty-six years of age. She has been dead many years.

WIGNELL, (J.) actor, belonged to Covent Garden, and possessed the singular talent of imparting stateliness to comic dialogues, and merriment to tragic scenes. During a rehearsal of "The Suspicious Husband," Mr. Garrick exclaimed, "Pray, Mr. Wignell, why cannot you enter, and say—*Mr. Strickland, Sir, your coach is ready*, without all the declamatory pomp of Booth or Quin?" "Upon my soul, Mr. Garrick, (replied the actor) I thought I had kept the sentiment down as much as possible." When Mr. Macklin performed Macbeth, Wignell played the Doctor, and in this serious character provoked loud fits of laughter. He published a volume of poems in 1762, containing "The Triumph of Hymen," masque, acted at Shuter's Booth, Bartholomew Fair, 1761; "Love's Artifice; or, Perplexed Squire," intended to have been acted at York. He died Jan. 25, 1774.

WILD, (Mr) was prompter for several seasons at the Theatre Royal, Covent Garden. He had the misfortune, early in life, to hurt his ankle, by which he lost the use of his leg. He died at Liverpool, August 10, 1801, aged fifty-two, and was succeeded at Covent Garden by Mr. J. Glassington, from Bath.

WILDER, (JAMES) actor, was bred to the business of painting, and formerly belonged to Drury Lane. He performed under all the most respectable Irish managers, by whom he was esteemed a faithful servant. (See *Ryder*). His wife was on the stage. He was frequently security for Mr. Mossop, who, as a kind of compensation, offered to transfer the management to him. He took leave of the stage during Mr. Daly's management, in 1788, and has now a situation in Somerset House. —His chief character was Colonel Oldboy, (Lionel and Clarissa).

WILKINSON, (TATE) manager of the York and Hull Theatres, is the son of the Rev. Dr. John Wilkinson, who was educated at St. Bees, in Cumberland, and finished his studies at the University of Oxford. — He was his Majesty's chaplain of the Savoy, where he, mistakingly, continued to solemnize marriages by virtue of his own licence, notwithstanding the marriage act of the 26th of George II. for which he suffered transportation. His son, who had long entertained a passion for the stage, now resolved to indulge his inclination, though but seventeen years of age, and consequently rejected a commission in the army which had been offered him by some of his mother's friends. He had privately cultivated his talents for mimicry, and gave imitations of Quin, Cibber, Rich, sen. and Mrs. Woffington. Young Rich was so pleased with Wilkinson's imitation of his father, that, though he had slighted his theatrical abilities on a former application, he was now willing to give him an engagement, but was prevented by Mrs. Woffington, who had been offended at his having made her one of the subjects of his mimicry. His first appearance on the stage was for his friend Shuter's benefit, March 28, 1757, in the fine gentleman, in "Lethe," which character he repeated April 19, for the benefit of Messrs. Bencraft and Costello; but being still unable to procure an engagement from Mr. Rich, joined Mr. Wignell's summer company at Maidstone, where he performed the first line in tragedy, and received, on his first benefit, one shilling and sixpence, and two pieces of candle! He was, the ensuing winter season, engaged by Mr. Garrick for Drury Lane, but who assigned him the most insignificant business in the theatre, where his first character was Volscius, in the "Rehearsal." Foote, however, having entertained a good opinion of his abilities, procured his leave of absence for six weeks, and engaged him for Ireland, where he appeared in Mr. Foote's "Tea" with so much success, that the then Irish manager, Mr.

Sheridan, engaged him on a salary at three guineas per week. Notwithstanding, on his return to London, he was still discouraged and slighted by Mr. Garrick; but during a summer season had an opportunity of acquiring fame at Bath, where he appeared in Othello, and "treated Mr. Foote with a dish of his own tea," for the benefit of Miss Morrison, the present Mrs. Hull. He next visited Portsmouth, where he performed several principal characters with considerable applause. His engagement at Drury Lane terminated in 1759, and, notwithstanding the manager offered to renew it, and increase his salary, yet he had hitherto behaved to him with so much duplicity, that Wilkinson preferred a temporary engagement at Covent Garden, where he performed several of Foote's characters in opposition to him at the other house. Rich now offered him terms for three years, but Wilkinson recollecting the conduct of Garrick, was unwilling to enter into articles for so long a term, and engaged with Mr. Mossop for the Dublin Theatre; after which, he played at Birmingham and York, and in 1763 was invited to the Haymarket Theatre by Mr. Foote, where he appeared in Shift and Squintum, (Minor). He now acquired both fame and profit, and was engaged again for Dublin the succeeding winter by Mr. Barry, the rival manager to Mossop; after which he performed at all the most respectable provincial theatres, with increasing reputation. He was admitted into a share of the York circuit in 1763, and about a year before the death of his partner, Mr. Baker, expended the sum of five hundred pounds in obtaining Royal patents for the York and Hull Theatres. He married Miss Jane Doughty, of York, 1768, by whom he has a son and daughter. His company perform also at Leeds, Pontefract, Doncaster, and Wakefield, and he has furnished the London Theatres with several eminent actors and actresses. He is highly respected as a manager both by the performers and public, and he has afforded much entertain-

ment, not only as an actor, but as an author; for he has written a considerable portion of theatrical history, and has contributed, occasionally, to periodical works. His accounts are generally interesting; and, as he does not boast of the *fancy* of a *Chapwood*, are, for their veracity, read with double satisfaction; but he has certainly much of *Victor's* round-about circumstantial *style*, these being too often a tedious prolixity in his anecdotes, which frequently destroys their effect.

WILKS, (ROBERT) actor, was descended from an illustrious Irish family, and born at Rathfarnham, near Dublin, in 1670, where he received a genteel education. He wrote a masterly hand, and with such surprising celerity, that his genius recommended him to Secretary Southwell, who received him into his office as a clerk at eighteen years of age: and in this capacity he remained till after the battle of the Boyne, which completed the revolution. His first inclination for the stage is attributed to the following circumstance:—He happened to lodge near Mr. Richards, then an actor on the Dublin stage; and, having intimate with him, used to hold the book while Richards was studying, to observe whether he was perfect in his part. Mr. Wilks used to read the introductory speeches with so much propriety, emphasis, and cadence, that the encomiums bestowed on him by his friend began to fire his mind for the drama; and, another accidental circumstance confirmed him in the intention of directing his abilities to the stage. Upon that happy and unexpected turn of affairs produced by the battle of the Boyne, the people of Dublin, among other expressions of joy, determined on a play; but, the actors having been dispersed during the war, some private persons agreed to give gratis, at the theatre, in the best manner they were able. With this little persuasion, Mr. Wilks ventured to represent the Colonel (Spanish Friar) at Mr. Ashburton's Theatre, where the approbation he received from that great master, operated so strongly

strongly on him, that he quitted his post, to a person who afterwards raised a fortune of fifty thousand pounds in it, and commenced player. The first character Wilks appeared in, on the public theatre, was that of Othello, which he performed to the approbation of every one but himself. He went on with great success at Dublin for two years, when his friend Richards advised him to try his fortune in England, and gave him letters of recommendation to Mr. Betterton; by whom, though he was kindly received, he was only engaged at the low rate of fifteen shillings a week. His first appearance on the English stage was in the part of the young Prince, (*Maid's Tragedy*) a very insignificant character, that required little more than an agreeable person. Betterton performed *Mélanthus*; but, when that veteran actor came to address him on the battlements, the dignity of Mr. Betterton struck him with so much awe, that he had much ado to utter the little he had to say.---- Betterton, who had observed his confusion, encouraged him afterwards, by saying, "Young man, this fear does not lit become you; for a horse that sets out at the strength of his speed, will soon be jaded." But Mr. Wilks, growing impatient at his low condition, the company being so well supplied with good actors, that there was very little hope of his getting forward, engaged also in another profession, and became an assistant to Mr. Harris, an eminent dancing-master at that time. In this capacity, so favourable to the exhibition of a good figure, he, by the gentility of his address, gained the affection of a young lady, the daughter of Ferdinand Knapsen, Esq. steward of the new forest in Hampshire; whom he married, with the consent of her father. He found his finances now very unsuitable to the establishment of a growing family, and therefore pressed hard an addition to his salary, which every one beside the manager thought he well deserved: but this request not being complied with, he took a more expeditious step for advancement, by accepting the invi-

tation of Mr. Ashbury to return to Ireland; that manager coming over on hearing of his discontent, purposely to engage him. He agreed with Mr. Wilks for sixty pounds a-year, and a clear benefit; which, in those times, was much more than any other performer ever had.---- When he went to take his leave of Mr. Betterton, the manager was with him. This great actor expressed some concern at his leaving the company. "I fancy," said Mr. Betterton, "that gentleman," pointing to the manager, "if he has not too much obstinacy to own it, will be the first that repents your parting; for, if I foresee aright, you will be greatly wanted here." Having no competitor in Dublin, he was immediately preferred to whatever parts his inclination led him; and his early reputation on that stage as soon inspired him with the ambition of returning, and shewing himself on a better: nor was it long before his ambition was gratified, and the prophetic words of Mr. Betterton fulfilled: for the unfortunate death of Mr. Mountford was a sickness to all the genteel comedies at London, until his loss could be supplied.--- Mr. Wilks therefore was immediately sent to with an offer of four pounds a week; which, being a salary equal to that of Mr. Betterton himself, was too inviting a proposal to be neglected. His engagements at Dublin were, however, too strong to be openly broke through, and he therefore prepared for his journey privately. Mr. Ashbury procured an order from the Duke of Ormond, then lord lieutenant of Ireland, to prevent his going; but, a particular friend giving him timely notice of it, he went secretly to Hoath, where a boat waited to convey him on board, and thus he came safe to England. Upon his first arrival, Mr. Powell, who was now in possession of all the chief parts of Mr. Mountford, and the only actor who stood in Wilks's way, offered him the choice of whatever he thought proper to make his first appearance in; a favour that was intended only to hurt him: but Wilks, who, from the first

first, had certainly formed his manner of acting on the model of Mountford, rightly judging it modest to chuse a part of Powell's, in which Mountford had never appeared, accepted that of Palamedes, in Dryden's "Marriage a la Mode;" and here too a fortunate circumstance attended him, by the inimitable Mrs. Mountford being his Melantha in the same play. From this time he grew daily more in favour, not only with the town, but likewise with the patentee, whom Powell, before Wilks's arrival, had treated in almost what manner he pleased. His merit was at length rewarded by being joined, in the year 1709, by Queen Anne, in the patent granted to Dogget and Cibber; under whose direction the theatre recovered new life, and prosperity followed their judicious industry. He established his reputation by the part of Sir Harry Wildair, in which the vivacity of his performance was so proportionably extravagant to the character, as drawn by the author, that he was received in it with universal and deserved applause. As long as he trod the stage, he continued the unrivalled fine gentleman, and by the elegance of his address captivated the hearts of his audience to the very last. But, while his excellence in comedy was never once disputed, he was equally master of that dignity requisite in tragedy; and was as highly extolled, by the best judges, in the different parts of Hamlet; Castilio, (Orphan); Zipharez, (Mithridates); Edgar, (Lear); Norfolk, (Albion Queens); Piercy, (Anna Bolleyn); the Earl of Essex; Shore; Macduff; Moneses, (Tamerlane); and Jaffier, (Venice Preserved).--- In 1714 he lost his wife, and continued a widower seven years; but then married Mrs. Fell, the relict of Charles Fell, Esq. of an ancient family in Lancashire, who survived him. This celebrated actor died the 27th of September, 1732, and was interred in the church-yard of St. Paul's, Covent Garden, where a monument was put over him by his widow. By his own request he was buried at midnight, to avoid osten-

tation; yet this peculiar honour was paid to his memory, that the gentlemen of the choir belonging to the royal chapel came voluntarily and performed an anthem, prepared for the solemn occasion. He was always the first proposer of any joint charity from the theatrical stock; and tears were often seen in his eyes at the relation of any misfortune that befel others. When the unhappy Mr. Farquhar died, Wilks took care to bury him decently at St. Martin's in the Fields, and also provided for his orphan daughters, whom he placed out as mantua-makers, and to the last gave them several benefit-plays; by which constant stream of bounty, he raised them above want; so that, in losing him, they lost another parent. There is also another Mr. Wilks, who was likewise a native of Dublin, where he was a favourite actor in the same line of business, particularly Jessamy, (Lionel and Clarissa). He lately exhibited at the Lyceum.

WILLIAMS, (Mr.) actor, belonged to Drury Lane Theatre in the beginning of the century, but was a subaltern player, whose name never made its appearance in the bills, and therefore will scarce be found in the annals of that period. He was a native of Wales, and was not the least nettlesome of his countrymen. He performed the part of the Messenger, in the tragedy of "Cato;" and where he should have said, "Caesar sends health to Cato," he pronounced the last word *Kato*, which so struck Quin, that he replied, with his usual coolness, "Would he had sent a better messenger." This reply so stung Williams, that he from that moment vowed revenge. He followed Quin into the green room when he came off the stage, and, after representing the injury he had done him, by making him appear ridiculous in the eyes of the audience, and thereby hurting him in his profession, he called him to an account as a gentleman, and insisted upon satisfaction; but Quin, with his usual philosophy and humour, endeavoured to rally his passion. This but added fuel to his antagonist's

alist's rage, who, without further remonstrance, retired, and waited for Quin under the piazza. Upon his return to the tavern from his lodgings, Williams drew upon him, and a rencounter ensued, in which Williams fell.—There have been, and are, several performers of this name.—Miss Williams, who was a favourite at Exeter and other provincial theatres, made her first appearance at Covent Garden in the character of Constantio, (Crusade) October 19, 1790; and, though she came forward with great disadvantage, as the successor of Mrs. Billington, acquitted herself to the satisfaction of the audience.

WILLIAMES, (Mr.) actor, was born in Wales, and was intended for the business of a silk-mercer, which he renounced for the stage, and became a member of Drury Lane company. In 1790 he married Mrs. Wilson, maiden name *Adcock*, who was born at Lewes, in Sussex, and was an actress at Drury Lane. (See *Wilson*): Soon after his marriage, he took the Shakspeare coffee-house, in Bow Street, and his wife died about a year after. On his commencing landlord, it was judged that he could not possibly pay due attention to the duties of an actor, and was therefore discharged from Drury Lane. However, he found leisure to perform at Richmond, where he officiated as acting manager, and went afterwards to the West Indies, where he died.

WILLIAMSON, (Mr.) actor, was the son of a respectable saddler in London, whose real name was *Williams*. He made his first theatrical attempt in the country, and performed at Edinburgh, Liverpool, &c.: where he acquired some fame. He made his first appearance in London at the Haymarket, in *Hamlet*, (1783) where he remained several seasons, no longer as the Prince of Denmark, but as the representative of third-rate characters. He relinquished his situation for the sake of performing first-rate characters in the country.

WINSTONE, (RICHARD) actor, and was esteemed the father of the stage, being about three months older than *Macilin*. He was an

eldest of Quin's, and, though greatly inferior to him in point of theatrical merit, was one of the groupe distinguished by his friendship, and often admitted to his convivial enjoyments. He once had a quarrel with the manager, and abruptly leaving the London stage, contrary to the advice of Quin, went strolling into Wales.—After two years absence, on his return from Swansea to Bristol, by sea, he was near being drowned, having met with a storm which stranded the ship, by which he lost all his clothes, and what little money he had in his strong box. In this situation he scrambled up to London, and getting to one of his old haunts about the Garden, went to bed, and sulked for two days without ever getting out of it. Quin, by accident, heard of his situation, and immediately calling on the manager, had Winstone put on his usual salary, and his name actually advertised in the bills for next day's performance: he then called upon his taylor, who, having Winstone's measure, took him to Monmouth-street, and bought him a full suit of clothes. Thus accoutred, Quin called upon his old friend, whom he found in bed, very melancholy. After some conversation, in which Winstone related all his misfortunes, Quin asked him why he was not at rehearsal? This, at first, astonished poor Winstone, till the other explaining the circumstance, he fell upon his knees with gratitude. "But Z—ds, my dear Johnny," says Winstone, "what shall I do for clothes and a little money?" "As for the clothes," says Quin, "these they are; but as for money, by G—, you must put your hand in your own pocket." Winstone experienced his friend's humanity even in this expression, for, on searching the breeches pocket, he found ten guineas. He resided at the Hot Wells, Bristol, for some years before his death, where he lived partly on letting lodgings, and partly on what he saved in his earlier days. He died Dec. 11, 1788. The performers at Bristol generally gave him a yearly benefit, which, as he had many friends, turned to account. On

those nights he spoke an occasional prologue.

WOFFINGTON, (MARGARET) actress, and no less celebrated for her talents and fine accomplishments than for her generosity and appropriate feelings; yet her origin was very humble. Her mother, on the death of her father, kept a small grocer's shop (commonly called in Ireland a huckster's shop) upon Ormond Quay; and under this inauspicious circumstance did a woman who afterwards delighted nations, and attracted the highest private regards, begin her career in life. What first gave rise to the accomplishment of so great a change, the following circumstance will explain. There was a French woman, of the name of Madame Violante, who took up an occasional residence in Dublin about the year 1728. This woman was celebrated for exhibiting great feats of grace and agility on the tight rope, &c. &c. and, as she supported a good private character, her exhibitions were much resorted to at that time by people of the best fashion. Violante varied her amusements to the floating caprices of taste; and as "The Beggar's Opera" was then the rage over all the three kingdoms, she undertook to get up a representation of this celebrated piece with a company of children, or, as they were called in the bills of that day, "Lilliputian Actors."--- Woffington, who was then only in the tenth year of her age, she fixed upon as her Mackheath; and such was the power of her infant talents, not a little, perhaps, aided by the partialities in favour of the opera, that the Lilliputian Theatre was crowded every night, and the spirit and address of the little hero the theme of every theatrical conversation. A commencement so favourable got her an engagement a few years afterwards at Smock Alley Theatre, Dublin, where she soon fulfilled every expectation that was formed of her: and so little did her humble birth and early education bow down her mind to her situation, that her talents were found evidently to lie in the representation of fe-

males of high rank and dignified deportment: her person was suitable to such an exhibition, being of size above the middle stature, elegantly formed, and, though not an absolute beauty, had a face full of expression and vivacity; she was beside highly accomplished for the stage, being a perfect mistress of dancing and of the French language, both of which she acquired under the tuition of Madame Violante. Her reputation on the Irish stage drew an offer from Mr. Rich, the manager of Covent Garden Theatre, for an engagement, at a very handsome salary, which Miss Woffington accepted, and in the winter of 1740 (when our heroine was exactly twenty-two years of age) she made her first appearance on the London boards, in the character of Sylvia, (The Recruiting Officer) and in the same month she performed Sir Harry Wildair. The publication of this part to be undertaken by a woman, excited the curiosity of the public; and more particularly as the character had for the most part lain dormant since the death of Wilks, (seven years before that time) who was universally allowed the first Sir Harry on the stage. However, this curiosity was fully satisfied in favour of Miss Woffington; it was admitted by the best critics, that she represented this gay, good humoured, dissipated rake of fashion with an ease, elegance, and deportment, which seemed almost out of the reach of female accomplishments, and her fame flew about the town with such rapidity, that the comedy had a run, and proved a considerable addition to the treasury for many seasons afterwards. However great her reputation in this part, she did not rest it wholly in Sir Harry. In characters of easy, high bred deportment, such as Millmont, Lady Townly, Lady Betty Modish, &c. she possessed a first-rate merit; she likewise excelled in many of the humorous parts of comedy, such as Lady Pliant, (Double Dealer) Mrs. Day, (Committee) and others; not in the least scrupling, on these occasions, to convert the natural beauty of her face to

to the wrinkles of old age, and put on the tawdry habiliments and vulgar manners of the old hypocritical city vixen. At what period Garrick became acquainted with Mrs. Woffington, is not ascertained; by computation, it must be some time before his appearance at Goodman's Fields, or immediately afterwards, as we find them both engaged for the Dublin Theatre in the summer of 1742, and both embarking on that expedition in the month of June the same year. Upon their return from Dublin, Mrs. Woffington lodged in the same house with Macklin; and as Garrick often visited there, there was a constant course of society between the parties: a fourth visitor too sometimes made his appearance there, but in *private*—who was a noble lord, now living, and who was much enamoured with Miss Woffington's many agreeable qualifications. It, however, unfortunately happened one night, that Garrick had occupied Miss Woffington's chamber when his lordship took it in his head to visit his favourite Dulcinea. A loud knocking at the door announced his arrival, when Garrick, who had always a proper presentiment of danger about him, jumped out of bed, and, gathering up his clothes as well as he could, hurried up to Macklin's apartment for security. Macklin was just out of his first sleep when he was roused by his friend, who told him the particular cause of disturbing him, and requesting the use of a bed for the remainder of the night; but what was Garrick's surprise when, on reviewing the articles of his dress which he brought up with him, "in the alarm of fear," he found he had left his *scratch wig* below in Miss Woffington's bed chamber. Macklin did all he could to comfort him—the other lay upon tenter hooks of anxiety the whole night.—But to return to his lordship: he had scarcely entered the apartment, when, finding something entangle his feet in the dark, he called for a light, and the first object he saw was this unfortunate *scratch*, which, taking up in his hand, he exclaimed with an oath—"Oh! Madam, have

I found you out at last! so here has been a lover in the case!" and then fell to upbraiding her in all the language of rage, jealousy, and disappointment. The lady heard him with great composure for some time; and then, without offering the least excuse, "begged of him not to make himself so great a fool, but give her *her wig back again*." "What! Madam, do you glory in your infidelity? Do you own the wig then?" "Yes, to be sure I do," said she; "I'm sure it was my money paid for it, and I hope it will repay me with money and reputation too." This called for a farther explanation: at last she very coolly said, "Why, my lord, if you will thus desert your character as a man, and be prying into all the little peculiarities of my domestic and professional business, know that I am soon to play a breeches part, and that wig, which you so triumphantly hold in your hand, is the very individual wig I was practising in a little before I went to bed: and so, because my maid was careless enough to leave it in your lordship's way—here I am to be plagued and scolded at such a rate, as if I was a common prostitute." This speech had all the desired effect: his lordship fell upon his knees, begged a thousand pardons, and the night was passed in harmony and good humour. Garrick heard these particulars with transport next morning, praised her wit and ingenuity, and laughed heartily at his lordship's cullibility. The connection between Mrs. Woffington and Garrick soon after this became more united. They kept house together; and, by agreement, each bore the monthly expences alternately. Macklin frequently made one at their social board, which was occasionally attended by some of the first wits of that time, particularly during Miss Woffington's month, which was always distinguished by a better table, and a greater run of good company.—During this tender connection, they often performed together in the same scene, both here and in Dublin; but when Garrick became manager of Drury Lane in the year 1747, he

was not a little embarrassed in finding her one of the articulated comedians of his partner, Mr. Lacey. She soon after quitted this theatre for Covent Garden, where she had more scope for her talents, and where, for near four years, she shone unrivalled in the walks of elegant and humorous comedy. In 1751, she left the London Theatres for a very profitable engagement under Mr. Thomas Sheridan, who was at that time manager of Smock Alley House, and who, being an excellent judge himself of theatrical merit, was always liberal in cultivating the growth of distinguished talents. It was at this era that Woffington might have been said to have reached the acme of her fame—she was then in the bloom of her person, accomplishments, and profession; highly distinguished for her wit and vivacity, with a charm of conversation that at once attracted the admiration of the men, and the envy of the women. Although her article with the manager was but for *four hundred pounds*, yet by four of her characters, performed ten nights each that season, viz. Lady Townly, Maria, (Non-furor) Sir Harry Wildair, and Hermonie, she brought *four thousand pounds*! The next year Sheridan liberally enlarged her salary to *eight hundred pounds*, and though it was to be imagined that her force to draw audiences must be weakened, yet the profits at closing the theatre did not fall short of more than three hundred pounds of the first season. Her company off was equally sought for as on the stage, and she was the delight of some of the gravest and most scientific characters in church and state: she was at the head of the celebrated beef steak club, instituted every Saturday at the manager's expence, and principally composed of lords and members of parliament for many years, where no woman was admitted but herself. See *Sheridan, (Thomas)*. Though Mrs. Woffington was now only in her thirty-eighth year, a time of life, generally speaking, which may be called *meridional* in point of constitution and professional talents; her

health began visibly to decline; she, however, pursued her public business till the year before her death, when her disorder increasing, she retired from the stage in 1759, and died on the 28th of March, 1760. Many years before her death, perhaps in the *gaiety of her heart*, she made a kind of verbal engagement with Colonel C—, (a quondam innamorata of her's) that the longest liver was to have all: she, however, thought better of this rash resolution, and bequeathed her fortune, which was about five thousand pounds, to her sister; a legacy which, though it is said greatly disappointed the Colonel, (who perhaps might have disappointed her had it been his turn to go first) was more suitable to the duties she owed to so near and valuable a relation. Her death was considered as a general loss to the stage.

WOODFALL, (WM.) prepared for the stage "Sir Thomas Overbury," tragedy, acted at Covent Garden, 1777, which had been written by the unfortunate Savage, and left in pawn with the jailor of Bristol, (where he had been in confinement) with whom it remained when the author died, August 1, 1743. The manuscript was then purchased for seven guineas. Mr. Woodfall formerly attempted the stage, and was afterwards proprietor and editor of a newspaper, when he evinced uncommon retention of memory and precision, in reporting the debates of parliament. He was obliged to leave London in consequence of "Junius's Letters," which he published, and took refuge in Ireland, where he experienced much of the hospitality of that country. One of his sons, printer to the Haymarket Theatre, married Miss Collins, who was a few years ago a useful actress at Drury Lane, and the heroine of several provincial theatres during the summer seasons. She was born north of the Tweed, and her parents were likewise on the stage.

WOODWARD, (HENRY) actor, was born in the borough of Southwark, in the year 1717, where his father had for some time followed the

the business of a tallow-chandler, for which profession the son was intended. Fortunately, however, for the youth, he was placed in Merchant Taylors School, a seminary remarkable for the men of genius it has produced in various professions. Here Harry made a rapid progress, and acquired a taste for the classics, which, in the future part of his life, he frequently displayed, to the surprise of such of his company as had not been acquainted with the manner in which he was educated. A circumstance happened, when he was about fourteen years of age, which gave him a strong bias in favour of a theatrical life; it was briefly this:—From the uncommon run of the “Beggars Opera,” Mr. Rich, who was at that time manager of the theatre royal in Lincoln’s Inn Fields, was encouraged to represent it by children. In this Lilliputian company Harry performed the part of Peachum with great success; and, having thus entertained a passion for the drama, could never afterwards divest himself of it. He had begun with the lowest of pantomimical characters, and went on, in a regular progression, from a frog to a hedge hog, an ape and a bear, till he arrived at the summit of his ambition, harlequin. His talents at this period produced him a genteel salary at Covent Garden Theatre, and, in consequence of the death of Chapman the comedian, he had an opportunity of exhibiting his comic powers in their full force. Marplot, Lord Foppington, Sir Andrew Aguecheek, Touchstone, Captain Parolles, were all represented by him with an uncommon degree of applause.—In the year 1747, Mr. Sheridan, manager of Smock Alley Theatre, Dublin, engaged him at no less a sum than five hundred pounds, to perform the ensuing winter. In this engagement Mr. Woodward was articulated as a comedian and harlequin, in both which departments he was extremely useful, and brought great receipts. In the former character he attacked Mr. Foote, in his favourite piece of “Tea; or, the Diversions of the Morning,” with such

superior strength of humour, ridicule, and mimicry, as beat him out of the field; and, in the latter, got up a new pantomime, (since altered to “Queen Mab”) which did his invention great credit, and his employer considerable service. On Mr. Woodward’s return to England, he was instantly engaged by Mr. Garrick, as a necessary support to establish him in the management of Drury Lane, which he had at that time purchased in conjunction with Mr. Lacey: that great manager, knowing the acquisition he had got, never failed of directing such abilities in a proper line, and, to this purpose, revived the comedy of Ben Johnson’s “Every Man in his Humour,” with some alterations, and an additional scene. If Mr. Woodward, at this time, wanted any thing to give the full display to his comic abilities, it was his appearance in Bobadil, in this comedy; a character, though its manners are, in a great measure, obsolete, was rendered, from his judicious support of it, one of the chastest and most pleasing pieces of acting perhaps ever performed. The public were sensible of this, and gave it the most liberal applause: indeed, this piece will never appear to the advantage it then did, since, exclusive of Mr. Woodward’s abilities in Bobadil, Mr. Garrick in Kiteley, Shuter in Master Stephen, and Yates in Brainworm, there was scarce a character in the whole which was not filled with propriety. The increase of success, we often find, produces a desire of more. Mr. Woodward, not content with a principal salary and benefit, by which he had saved five thousand pounds, and filling one of the first forms of Drury Lane Theatre in the comic cast, but he must be a manager, *aut Caesar aut nullus*; and for this purpose joined with Mr. Barry, who was at that time at Covent Garden Theatre, to oppose Mr. Sheridan, in Dublin. A new house was accordingly erected for them in Crow Street, in that capital; and, on Monday the 22d of October, 1758, they opened with the comedy of “She would and she would not; or,

or, the *Kind Impostor*," to a very thin audience. Indeed, little more could be expected, as the names of all the performers of any consequence (except Mr. King's) were out of the bills. The second night was the "*Beggar's Opera*," which was reported to be not more than twenty pounds. These disappointments brought the managers forward much sooner than they intended; and, when they performed, the people must have wanted taste indeed not to have crowded thither. Notwithstanding this management was attended with some success in the beginning, yet the long train of incumbrances they were clogged with, there not being audiences enough in Dublin to support two houses, and, above all, the incompatible disposition of the managers, rendered both their profits inferior to their salaries in England. Indeed, this last circumstance alone would have been sufficient to overturn their scheme, abstracted from any other considerations. Barry was the Mark Anthony in life he represented on the stage—splendid, generous, and inconsiderate; whilst his partner, the reverse, looked at every thing through the medium of interest. This contrariety of tempers first produced remonstrances, from thence it blazed to newspaper quarrels, in which both parties made themselves ridiculous: however, the dispute at last, by the interposition of friends, terminated in an amicable manner, and Mr. Woodward withdrew his share, on getting security to be paid his original expence in yearly installments. During Mr. Woodward's residence in Dublin, a ridiculous circumstance happened, that is not unworthy of our notice: the mob one morning beset the parliament house, in order to prevent the members from passing an unpopular bill. Such as were looked upon as belonging to the court party, were treated with the grossest insults; and some of the ringleaders, thinking it necessary to make the representatives swear they would not pass the bill, surrounded Mr. Woodward's door, which was opposite the parlia-

ment house, in College Green, and called repeatedly upon his family to throw them a Bible out of the window. Mrs. Woodward was greatly alarmed at the request, as it unluckily happened, at that time, that she had no such book in her possession. In the midst of her agitation, her husband, with great presence of mind, snatched up a volume of Shakspeare's plays, which, tossing out of the dining-room window, he told the insurgents they were very welcome to. Upon this they gave him three cheers, and, it is an absolute fact, that the ignorant rabble administered their oath to several of the Irish members of the House of Commons, upon the works of our old English bard, which they afterwards safely returned to Woodward. He now proceeded to London once more, after mispending his time, and impairing his fortune, for the course of four years. He made his first appearance at Covent Garden in the character of Marplot, and was received with the warmest demonstrations of satisfaction by the auditors. —A prologue, however, which he spoke upon this occasion, gave great offence to the natives of Ireland, who thought themselves exceedingly injured by four harmless lines. His wife dying about this time, he returned to Ireland with Mrs. Lessingham, who made her appearance there in the character of Rosetta, (*Love in a Village*) but, on Woodward's advertising his name in the papers, to play at Crow Street Theatre, parties were formed against him, and the popular clamour was so great, in consequence of so trifling an offence, (if it may be called one) that he was frequently abused in the streets. Not willing to run the hazard of being insulted on the stage, he took his final leave of Dublin, and returned to London, where he continued at the head of his profession, as a comedian, till the beginning of the winter, 1776, when he was seized with an abscess near the kidneys, which entirely prevented his public appearance, occasioned by an accident as he was jumping on to a table, in the character of *Scrub*. He died the

the following year, April 17, and left the interest of his fortune, which amounted to about six thousand pounds, to Mrs. Bellamy, the actress, with whom he had lived in a state of friendship for some time before his death; and the principal to his brother and his family. As a comedian, he was unequalled in his cast of parts; and, however the satire of Churchill, and other critics, might have ridiculed his "croaking," and placed his merit only in the *outré*, yet where shall we find his equal in Bobadil, Petruchio, Touchstone, Capt. Flash, Dick the Apprentice, Marplot, the fine Gentleman. (Lethe) and all that cast of characters? He altered for the stage the "London Cuckolds," the "Winter's Tale," and some other pieces; and is the reputed author of the "Male Coquet," "A Lick at the Town," and a humorous letter to Dr. (afterwards Sir John) Hill, in consequence of the latter abusing him in a periodical paper, published many years since, called "The Inspector." As a composer of pantomime, he had infinite merit, having produced the three best that were ever represented, viz. "Harlequin Fortunatus," "Harlequin Sorcerer," and "Queen Mab." His merit likewise, as a principal actor in those amusements, was considerable.

WOOLERY, (Miss) actress, belonged to Colman's Theatre in 1784, and was with Mr. Daly, of Dublin, during the winter of 1786, where she became a favourite, as much for her private conduct, as for her public performances. At this time the late Mr. Bingley set up a periodical paper, entitled "The Examiner," which was particularly severe on the Irish manager. Mr. Daly accordingly took his usual mode of justification, (see *Moss*) and drew up an advertisement for the ladies and gentlemen of the company to sign, setting forth that his conduct had been always just and honourable. The paper was handed round in the green room,—they all signed it willingly, even those who behind the manager's back were the most bitter railers; but when presented to

Miss Woolery, for her signature, she threw the paper aside with indignation: It was a novel thing to her that a manager should be obliged to tell the public he is a gentleman; and her acquaintance with Mr. Daly was so short, that she could not possibly think of signing such a declaration. This refusal obtained her the highest eulogiums, and rendered the advertisement which appeared in the papers, signed by all the rest of the company, more prejudicial than advantageous to the manager. Tho' a favourite with the public, she was naturally none with Mr. Daly, and therefore her engagement expired with the season. She was married to a clergyman's son; in consequence of which, she retired from the stage.

WRIGHT, (ROGER), was for many years principal Harlequin at Drury Lane. He died October, 1786.

WRIGHTEN, (JAMES) many years prompter to the Theatres Royal Drury Lane and the Haymarket, was originally bred a copperplate printer, but his passion for theatrical performances early induced him to quit that employment, and indulge his propensity by engaging and performing with some respectable provincial companies, in one of which he became acquainted with Miss Matthews, afterwards a pupil to Mr. Griffiths, whom he married, and who long maintained a distinguished rank as a vocal performer, at the Theatres Royal and Vauxhall, till she basely eloped from her husband and children, (three daughters) when she performed with much celebrity in the theatres of North America, but afterwards died in extreme distress. Mr. Wroughten died at his lodgings in Islington, April 3, 1793. He was succeeded in the office of prompter by Mr. Powell at Drury Lane, and Mr. Waldron at the Haymarket. In consideration of his professional merit and abilities, the proprietors of both these theatres gave a night at each, for the benefit of his orphan children.

WROUGHTON, (Mr.) actor, was bred a surgeon at Bath, where he first

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tried his theatrical talents, and soon left that city to make his public appearance in the metropolis. He married a young lady, a native of Biddiford, in Devonshire, but at that time a milliner in Bath, who had given indubitable proofs of her affection, which were repaid with honour and gratitude. His first appearance in London was at Covent Garden, in *Altemont*, (*Fair Penitent*) and, by industry and perseverance, he overcame some natural defects, and gradually increased in public favour. He remained at this theatre for some time, during which he personated several first-rate characters, and on the expiration of his articles pur-

chased Mr. King's property in *Sadler's Wells*. When Mr. Palmer left Drury Lane in consequence of his Royalty Theatre scheme, Mr. Wroughton was engaged in his stead, and made his first appearance there in *Douglas*, (*Percy*) 1788. About two or three seasons after, he parted with his concern at *Sadler's Wells*, and officiated as acting manager for a while at Drury Lane. He then retired from the stage for a short time, but on the illness of Mr. Aiken, and the death of Mr. Palmer, was invited to return. He is a useful actor, respectable in some parts of tragedy, and pleasing in many parts of genteel comedy.

Y.

YATES, (RICHARD) actor, belonged to Drury Lane and Covent Garden, and was much esteemed as a comedian, particularly in the character of *Fondlewife*, (*Old Bachelor*). He was the last, except Mr. Macklin, then living, of the old school of the drama. He died April 21, 1796, aged ninety-seven. The day before his decease, he complained to a friend that he had been extremely ill used by the managers of Drury Lane—refusing him an *Order*: “That was unkind indeed, to an old servant,” rejoined the friend. “Yes,” replied the dying comedian, “particularly when my admission could have kept no soul *living* out of the house; for I only requested their order to be *buried* under the centre of the stage, and they were hard-hearted enough to refuse me.” His brother, a lieutenant in the army, was shot three months after in a dispute relative to his brother's house in *Pinalico*, (for which the disputants stood their trial, and were acquitted). His widow made her first appearance on the stage in the *Grecian Daughter*, at the Haymarket; and afterwards performed *Maudane*, (*Cyrus*) for Mr. Hull's benefit, at Covent Garden. On the loss of her husband, she took a benefit at the

Haymarket, when she sustained the character of *Margaret*, (*Earl of Warwick*). She then accepted an engagement in Dublin, where she remained about three seasons, and performed next at Liverpool. February 22, 1800, she appeared at Drury Lane, in *Angela*, (*Castle Spectre*) and was well received.

YATES, (Mrs. M. A.) actress, maiden name *Graham*, wife of the preceding, was born, as supposed, at Birmingham, and made her first appearance in Dublin; in *Anna Bullen*, (*Henry VIII.*) about the year 1752, under the auspices of Mr. Sheridan, who deeming her abilities very indifferent, was glad to dissolve the engagement by a pretext. The lady herself thought Mr. Sheridan's opinion very just, and despaired of ever attaining any degree of eminence in the theatrical line, for at that time, though in the bloom of youth, her voice was very weak, and her figure incumbered with corpulence; accordingly, she gave up her theatrical pursuits; but as the early part of her life was marked with unhappiness, it is supposed that necessity urged her to another attempt, as she became a candidate at Drury Lane, February 25, 1754, in the character of *Julia*, the first night of the

the representation of the tragedy of "Virginia;" when an occasional prologue was spoken by Mr. Garrick, wherein he mentioned the fears and diffidence of the new actress. In this play Mr. Garrick, Mr. Mossop, and Mr. Cibber performed; but, it was so indifferent, that it was performed only nine nights. Our heroine, as yet, afforded no promise of excellence, and was dismissed the ensuing season; but on her marriage with Mr. Yates, she was received again by Mr. Garrick the year following. Her husband was an experienced actor, and to him, no doubt, she was indebted for her theatrical improvements; indeed, a total change took place in her disposition: on her first introduction to the public, she seemed formed of the mildest materials; so much so, as to seem quite insusceptible of resentment upon any provocation; but, afterwards, she became as remarkable for the high impetuosity of her temper; notwithstanding which, she was always a friend. The indisposition of Mrs. Cibber, gave her at last an opportunity of acquiring some reputation, and she established her fame by her performance of Mandane, (Orphan of China) which character was intended for Mrs. Cibber. She now became a favourite, and remained so on the death of Mrs. Cibber, (1766) the unrivalled actress of the day. On Mr. Powell's becoming manager of Covent Garden, Mr. and Mrs. Yates were engaged by that gentleman, the former at ten pounds per week and a benefit, and the latter at five hundred pounds for the season, and a benefit. In 1768, a difference arose between Mrs. Yates and Mrs. Bellamy, Mrs. Yates having refused to play Hermione, (Distress Mother) for Mrs. Bellamy's benefit, in consequence of being obliged to perform two arduous characters the preceding and succeeding nights. This contest produced a paper war between the ladies, wherein Mrs. Bellamy was sarcastically severe; notwithstanding, when her circumstances did require Mrs. Yates's theatrical assistance, she experienced

that benevolence which she had before doubted, for this lady's *last* performance was for Mrs. Bellamy's benefit at Drury Lane, 1785. Some few months before the death of Mr. Henderson, it is said, that she intended to have united with him in continuing the readings at Freemason's Hall, a task for which she was extremely well qualified, as her chief excellence lay in recitation. ---It was likewise her intention to return to the theatre, had not the stroke of death made her *exit* final. Her disorder was dropsical, which had for some time encroached on her constitution, and after much pain and languor, she died at her house in Pimlico, May 1787, aged fifty-nine. Her remains were interred, as she had requested, at Richmond church, those of her father having mouldered at the same place. Among the principal attendants at her funeral were, Dr. Roberts, master of St. Paul's school; Dr. Robinson; Mr. Murphy; the late Mr. Palmer; Mr. Grindall, surgeon; Mr. Keate; and Mr. Hull. ---Great as this actress was, it is remembered that she once performed in the "Plain Dealer" with Holland, King, Weston, and Miss Pope, to an audience, consisting, at the beginning of the play, of four persons only in the whole tier of boxes, about seventy in the upper boxes, eighteen in the pit, and about one hundred in the galleries!!!

YOUNG, (EDWARD) dramatist, was born at Upham, near Winchester, in 1681, and was placed upon the foundation at Winchester College, and thence removed, in 1703, to New College, Oxford.--- In 1708, he was chosen into a fellowship at All Souls; in 1714, he became bachelor of laws, and doctor in 1719. He died in 1765.--- Besides poems, he wrote three tragedies, viz. "Busiris, King of Egypt," 1719; "The Revenge," 1723; and "The Brothers," 1753, all acted at Drury Lane.

YOUNGER, (JOSEPH) was prompter at Covent Garden in 1774, and manager at Liverpool, Portsmouth, &c.

ADDENDA ET CORRIGENDA.

ADDISON, (Mrs.) singer, belonged to the private theatre, Fishamble street, Dublin, and made her first appearance at Covent Garden in *Rosetta*, (*Love in a Village*) 1796. She has since performed at Birmingham, &c.

ANDREWS, (Miss) singer, was instructed by Dr. Arnold, and performed at the Haymarket Theatre in 1797.

ARCHER, (Mr.) actor, having acquired much reputation at Edinburgh, made his first appearance at Drury Lane in *Shylock*, (*Merchant of Venice*) the beginning of the season, 1798. He was well received, and the succeeding winter, Nov. 13, he performed the Merchant character, (*Antonio*) with equal success, but did not remain long at the theatre.

AUSTIN, (Mr.) actor. See *Munden, Joseph S.*

BARRESFORD, (Mrs.) actress, maiden name *Wilford*, was a pupil of Mr. Pocier, sen. who was a favourite dancer at the opera house, Paris, and made his first appearance in London, Dec. 3, 1754. Miss Wilford's first appearance on the stage as a dancer was at Covent Garden, April 11, 1759. She distinguished herself as an actress under the name of Bulkeley, but fell a sacrifice to dissipation, and died at Dumfries, in Scotland, 1792.

BARTHELEMON, (F. H.) add-- Mrs. Barthelemon died in 1799.

BERNARD, (Mrs.) add--She died lately, and Mr. Bernard, who is married again, is settled in America, and has given up the theatrical profession.

REVERLEY, (Mr.) add--His wife, who has performed at Margate, &c. made her first appearance at Covent Garden in *Cherry*, (*Beaux Stratagem*) Sept. 30, 1801.

BIANCHI, (F.) composer, a native of France, and belongs to the opera house. He composed a bravura song, which Mrs. Billington introduced in the second act of "*Artaxerxes*," and which was well calculated to display that lady's unrivalled abilities. There is also *John Bianchi*, who ranks as a first-rate concerto player on the violin. He is a native of Paris, but no relation to the above, from whom he is distinguished by "the celebrated violin player." He belonged to the opera house in 1795, and afterwards to the Theatre Royal, Dublin, for which he composed some pieces--"*The Golden Dream*," "*Comac*" and *Swarran*," &c.

BILLINGTON, (Mrs.) live 37, *dece.* "And she was said to be," &c. and *read*--And in 1797 she was married to M. Florentin, a native of Lyons, and son of a banker there. He belonged to the French army, but resigned his post when married, and settled in the neighbourhood of Venice, upon an estate purchased by his wife, whence originated the report of her marriage with a Venetian nobleman. On her sudden and unexpected return to London, she received proposals from the Opera House, Drury Lane, and Covent Garden. Mr. Harris made personal application, and so far succeeded, that her first re-appearance was at his theatre, in *Mandane*, (*Artaxerxes*) 1801, which character she also played

ADDENDA.

at Drury Lane, and has since repeated several nights at both theatres. (See *Sheridan, R. B.*) She is considerably improved as a singer, tho' it was apprehended that she had imbibed too much of the Italian extravagance, and lost all the simplicity of the English opera, which is not the case. By her first husband, she had but one child, which died in its infancy: she has been, however, a mother to a young lady, now fourteen years of age, and in a convent at Brussels, whom she adopted when a twelvemonth old, and is still responsible for her education.

BLAKES, (Mr.) actor. See *Fleetwood*.

BOWMAN, (Mr.) actor. See *Walker*.

BRACEGIRDLE, (Mrs.) *add*—Her husband was a respectable actor. See *Quin*.

BRIDE, (Miss) *add*—She was originally a figure dancer, and her first appearance as an actress was in *Lucia*, (Cato) at Drury Lane.--- (Cato, Mr. Sheridan; Sempronius, Mr. Havard; Juba, Mr. Holland; Syphax, Mr. Davies; Portius, Mr. Packer; Marcus, Mr. Austin; Lucius, Mr. Burton; Decius, Mr. Bromby; and Marcia, Miss Pritchard.)---She acquired considerable fame, and is highly complimented in Churchill's "Rosciad."

BROADHURST, (Miss) *add*—She is married, and settled in America.

BURDEN, (Mrs.) See *White, (Kitty)*.

BURTON, (Mr.) *dele* line 6, and *read*, "died in great distress in Newgate, 1797."

BUSBY, (Dr.) composer. See *Mozart*.

CARTWRIGHT, (JOHN) line 26, for "schooling club," *read* "shooting club," and *add*—The first inventor of the musical glasses was Capt. Puckridge, of Ireland, a gentleman famous for many curious contrivances.

CLARKE, (Mr.) actor, was a respectable performer at Covent Garden, in 1759. Though dead some years, the name still exists in the theatrical world. There is a Mr. *Clark*, who has performed at Windsor, Bir-

mingham, &c. and belonged to Covent Garden in 1798. He was afterwards engaged at the Haymarket Theatre, and has since appeared on Drury Lane stage. He is a useful actor in *auxiliary* characters, but not capable of parts which are essential to the plot.

COOKE, (GEORGE F.) *add*—A cause respecting the validity of the marriage of Mr. Cooke and Miss Alicia Daniels, came on to be heard at Doctor's Commons, July 4, 1801, before the Right Hon. Sir William Scott, when the learned Judge pronounced the marriage to be null and void. This lady was engaged at Vauxhall last summer, and is the principal vocal performer of the Bath Theatre. The play of Richard the Third was intended for the opening of Covent Garden this season, 1801; but the deputy manager's letter, which was addressed to Mr. Cooke, at Manchester, apprizing him thereof, was not received in time, in consequence of his departure from that town, and the very night that was announced for his performance at Covent Garden he played for his own benefit at Newcastle, when, in consequence of his exertions, he is said to have broken a blood vessel, which retarded his return to London. On his re-appearance at Covent Garden he made an apology, which was well received. A kind of rivalry has taken place between him and Mr. Kemble in the character of Richard, which has produced two pamphlets, both partially written; the one in praise of Cooke, and the other of Kemble. Each gentleman has peculiar merit; so had Sheridan, Mosop, Quin, Henderson, Smith, &c. who were also competitors in this part with Garrick; but Garrick was still reckoned the *first* Richard, while Henderson, who exceeded him in some parts, was acknowledged the *second*; and, were the merits of the other gentlemen duly weighed, perhaps neither Mr. Kemble nor Mr. Cooke could be reckoned the *third*.

CORY, (Mr.) *add*—He is now a member of Covent Garden Theatre, though two years of his engagement

ADDENDA.

Drury Lane remained undisturbed; but under the authority of a letter of dismissal which he received, as did several of the other performers, he engaged with Mr. Harris, and made his debut in the character of Richmond, with Mr. Cooke's Richard.

CRAWFORD, (Mr.) line 51, for "performances," read "performance."

CRESSWICK, (Mr.) *add*—The teacher of elocution, he was a most miserable orator himself, as he was incapable of pronouncing the letter R, which rendered some of his speeches truly laughable, particularly in "Venice Preserved," "Yats die in holes and coyns—dogs you mad—man has a nobler remedy than death, revenge," &c.

DELANE, (Mr.) actor. See *Quin*.

DOWTON, (Mr.) actor, is a native of Exeter, where his father was a grocer and fruiterer, and where his brother is a baker. He was early attached to the stage, and made his first theatrical attempt at Taunton, in Somersetshire, under the management of Mr. Davies, about the year 1787, with so much success, that he soon became an actor of eminence in several other companies. He had the good fortune to play Sheva, in the "Jew," before the author, at Tunbridge Wells, who accordingly recommended him to the managers of Drury Lane, where he made his debut in the same character, 1796. It was Mr. Cumberland's opinion that he was the legitimate representative of his *Benvenuto* Israelite, notwithstanding the able manner in which it had been sustained by Mr. Bannister, jun. and Mr. Eliston. Mr. Dowton, however, acquired more reputation in London in other characters, notwithstanding his performance of Sheva was well received. Mr. Quett's indisposition gave him an opportunity of playing Polonius, (Hamlet) in which he much excelled his predecessor, and afterwards he appeared in several opposite characters, which proved his versatile abilities. He is a useful and respectable performer in tragedy, comedy, and farce, and it is much to be regretted that he has not more frequent

opportunities of displaying his abilities.

DOBELLAMY, (Mr.) *add*—He died soon after his return from Dublin.

DYER, (Mr.) was an actor of eminence about fifty years ago at Covent Garden Theatre.

EDWIN, (JOHN, jun.) *add*—Since his appearance in London he is considerably improved, and is now a favourite actor at Bath, where he shares the comic business with Mr. Cherry. He is said at present to possess much of his father's humour—has some knowledge of music—and is the author of several comic songs.

FENTON, (Miss) actress. See *Gay*.

GAUDRY, (Mr.) line 8, for "assists," read "assisted," and *add*—Mrs. Gaudry died March 15, 1788.

GIBBON, (Mr.) actor, was inspired with the *cacoethes ludendi* at private theatricals, and appeared on Covent Garden and Drury Lane boards alternately, in one season, for two benefits. He made his regular appearance the succeeding year at Covent Garden, in Verdun, (*Lover's Vows*) October 16, 1801. Had he not made this rash attempt, he might probably have become a useful actor; but during the rehearsal of "*Lover's Vows*," much apprehension was entertained of Verdun's character, and if it had not been supported by Mr. Munden, the poetical butler might never have *shined* with the English taste.

GIBBON, (Mr.) actor, belonged to Covent Garden, and was a particular friend of Ryan, who was a great walker, and when he meditated a sally of unusual length, as often as he could he would prevail on Gibbon to be his companion; but much exercise not exactly suiting the disposition and rotundity of this gentleman, (who chose a book and discourse before a stock of health purchased at the rate of such unmeaning agitation) he was rarely to be tempted further than the outskirts of London. As an actor, his mode of utterance (an habitual defect) shew every line he pronounced with strong shades

ADDENDA.

dicts and immortal ages; yet he was never absurd nor ridiculous in his deportment, unless when driven, by the tasteless obstinacy of Mr. Rich, into parts from which no man, however skilful, could escape with reputation. In a few characters of age and simplicity, he was at once natural and affecting. His understanding was sound, his reading extensive, and what should outweigh all other endowments, his temper was benevolent, and his integrity without a blemish. He died in 1771, during one of his annual excursions to Liverpool, where he had been long the manager of a summer theatre, first raised into consequence by himself, and licensed at his own personal solicitation. He had accumulated eight thousand pounds, which, except a sum bequeathed to the theatrical fund of Covent Garden, he left to the poor of Liverpool, where he was buried.

GRAY, (Mr.) singer, acquired some reputation in concerts, societies, the Lyceum, &c. and was employed at Sadler's Well's, but latterly the loss of his hearing rendered him incapable of supporting the principal vocal parts. He became afterwards a chorus singer at Covent Garden, where his daughter, who made her first public appearance at the Circus when very young, was also engaged (1798) as an occasional singer and pantomime performer.

GRIFFIN, (BENJAMIN) actor, and author of "Injured Virtue; or, the Virgin Martyr," tragedy, acted at Richmond, 1715; "Love in a Rack," farce, acted at Lincoln's Inn Fields, 1715; "The Humours of Purgatory," do. 1716; "The Masquerade; or, an Evening's Intrigue," do. 1717; and "Whig and Tory," comedy, do. 1720. He was the son of a clergyman, and born at Yar-mouth in 1690. He received his education at the free school of North Waltham; and was put apprentice to a glazier at Norwich, but having become acquainted with a strolling company who frequented that city in 1742, he ran away from his master, and became an actor of such eminence in the country, that he was

engaged for the opening of the new theatre in Lincoln's Inn Fields, 1744. Here he acquired considerable fame in low comedy, particularly in testy old men, and became of so much consequence in a few years, that the managers of Drury Lane, notwithstanding they had Johnson and Norris, who were excellent actors in his line, thought proper to engage him at a greater salary than he had at Lincoln's Inn Fields. Here, though he played but seldom, it was always with applause, notwithstanding the excellence of his rivals. However, he soon returned to his former situation, but, it is said, afterwards removed to Drury Lane Theatre, which, if true, must have been in 1721. He died Feb. 18, 1740.

HALL, (JOHN) actor. See *Rich*.

HOLMAN, (J. G.) *add*—He has since purchased a share of the Dublin Theatre, and divides the management with Mr. Jones. The principal characters in tragedy he supports himself, and Mrs. Kniveton, from the Manchester Theatre, is the heroine.

HOPKINS, (Mrs.) *add*—Her husband was prompter several years at Drury Lane. She died Sept. 1801.

HOPKINS, (Miss) *add*—She retired from the stage in consequence of her marriage with a gentleman of fortune, while several of her characters were afterwards represented by her younger sister, Miss P. Hopkins. See *Kemble*, (Mrs.)

HULL, (T.) *add*—He married Miss Morrison, who was an actress at Covent Garden forty years ago.

JACKSON, (THOMAS). See *Wentzier*.

IBBOT, (Miss) actress, acquired considerable fame by her performance of Queen Elizabeth, (Earl of Essex) at Covent Garden, October 22, 1761; yet the play was not repeated, as Mr. Rich, who delighted in opposing the opinion of the public, did not concur in the approbation she received. She performed for some time in the Bath, York, and other companies. She left York for the Norwich Theatre, in the neighbourhood of which city some of her relations

ADDENDA.

relations, who were all respectable, resided. She remained there as Mrs. Abbott, till a rich relation died, and left her a fortune, (April 1787) when she retired from the stage. She represented several parts with infinite ability, and would have been more successful on the London and Dublin stages had her features been more agreeable.

JOHNSTON, (Mrs.) line 3, for "Mother," read "Mother-in-law."

JONES, (F. E.) line 6, for "Westmeath," read "Meath."

KEMBLE, (J. P.) *add*—Previous to the season of 1801, he refused to accept his situation of acting manager without he was invested with more power than before, which was accordingly promised; but after a few weeks, complaints arose among the performers of the non-payment of their salaries, and Mr. Kemble, of course, as did others, withdrew his services, and meditated an excursion to Paris. The conduct of the proprietors was, however, sufficiently exculpated by a trial in the Court of Chancery between them and Mr. Holland, the architect, respecting the building of the theatre and the adjacent parts; when it was proved by Mr. Sheridan (who pleaded his own cause) and Mr. Peake, the treasurer, that a considerable sum had been expended on the building, besides the sum stipulated; notwithstanding which, the theatre was still in an unfinished state. It was asserted by the defendant's counsel, that Mr. Grub, one of the proprietors, was living in all the pomp of eastern grandeur; but this grandeur, if it could be so called, was known to be but meer *tinsel*. It was evident from the treasurer's account, that the money which had been laid out was for the *general* good of the theatre, and not for any *particular* purpose. The Lord Chancellor observed, that it was for the benefit of all parties that the theatre should remain open, and that the payment of the performers' salaries was a primary consideration, as it was from their exertions the proprietors, renters, &c. derived any emolument. By his lordship's interference, the differences

between the proprietors and performers are now about to be amicably adjusted, and the writer of this is happy to add, that Mr. Kemble, Mr. Bannister, jun. Mr. Dawson, &c. have already resumed their respective situations.

KEMBLE, (S.) *add*—He has been succeeded in the management of Edinburgh by Messrs. Jackson and Aickin.

LEONI, (Mr.) line 21, for "was," read "is."

MIDDLETON, (J.) line 3, for "where his father is," &c. read, "where his father is an apothecary, and his uncle a respectable woollen draper."

MILWARD, (Mr.) *See Quiz.*

O'HARA, (KANE) *add*—He died June 17, 1782.

GULTON, (WALLEY CHAMBERLAIN) dramatist, is a native of Dublin, where he received his education, under Dr. Ball. He produced several pieces at Capel Street and Sackville Alley, which were well received, notwithstanding numerous peculiarities, being the hasty productions of school vacations, and written by stealth, as his grandfather, (Dr. Waller) had an aversion to dramatic composition. Intoxicated with this success, he neglected his studies, and came to London, when he was introduced to the late Mr. Palmer, by the then proprietor of a newspaper, who afterwards became Mr. Palmer's greatest adversary. For the *Haymarket Theatre* he wrote the burlesque part of "Hobson's Choice; or, Thomas in Distress," 1787, the satire of which provoked the resentment of the London managers. Finding himself then excluded from the theatres, he had recourse to stratagem, and presented a piece to the late Mr. Colman in a lady's name, ("As it should be") which was immediately accepted, and acted at the Haymarket, 1789. His female representative, who had ~~some~~ address, procured this gentleman's acceptance of another piece, but the manager's sudden indisposition, prevented its representation. The younger Colman, who now officiated as manager, behaved to the lady with his usual politeness, though probably

ADDENDA.

probably conscious of the deception: however, by an act of unpardonable imprudence, she forfeited his encouragement and favour, and for some time deceived even *him* who had reposed in her so much confidence! This gentleman, not harbouring those little resentments which are too common in theatrical life, gave Mr. Gulton every encouragement, and accepted his "All in good humour," a petit piece, acted in 1792, since which, he has repeatedly expressed his intention of serving him, and has lately accepted another piece. In 1797, he produced "The Irish Tar; or, which is the Girl?" for Mr. Johnstone's benefit at the Haymarket; and, for the same gentleman's benefit at Covent Garden, 1798, the farce of "Botheration; or, A Ten Years Blunder." This piece was denied by the manager to Mr. Knight for his benefit, who had kindly undertaken the principal part on account of Mr. Fawcett's indisposition; and, though played during the remainder of the season, the author was not even presented, as is the custom, with the freedom of the house. He is married, and has four children; two of whom (his eldest daughters) receive their education at Miss Zelluzkie's boarding-school, Pentonville. He wrote a continuation of Victor's "History of the Theatres of London;" of Egerton's "Theatrical Remembrancer;" several anonymous works, and others with fictitious names; particularly Dr. Horne's pamphlets respecting Brothers' prophecies, in answer to the late Mr. Balhad. He also wrote some of the

characters in "Pizarro," compiled the "Beauties of the Modern Dramatists," and the "Beauties of Kotzebue," the latter of which is entirely different from any of the translations.

PYE, (H. J.) line 15, for "son," read "brother."

TAYLOR, (CHARLES) actor, is a native of Bath, where he performs the principal parts in operas, and where his mother keeps a tavern.

TWISLETON, (Mrs.) *add*—She is married again, to T. Sandon, Esq. Nov. 17, 1799.

WALLIS, (Miss). See Campbell, (Mrs.)

WATERHOUSE, (Mr.) singer, belonged to the theatres in Dublin, and made one of Mr. Colman's company for about two seasons, where he made his first appearance in Capt. Macheath. He had some knowledge of music, which he taught, but there was an imperfection in his voice, which retarded his progress on the stage.

WILD, (JAMES) *add*—Mr. Wild had always expressed a desire of being buried in Liverpool, and for this purpose wished he might die there; having entertained a strange notion, that, if interred in London, he should be taken up, as the case of his leg, which was a compound fracture, was remarkable, and a surgeon had jokingly observed to him, that if he did not bequeath it to them, they would most certainly have his body.

WRIGHT, (Miss). See Arms, (Miss).

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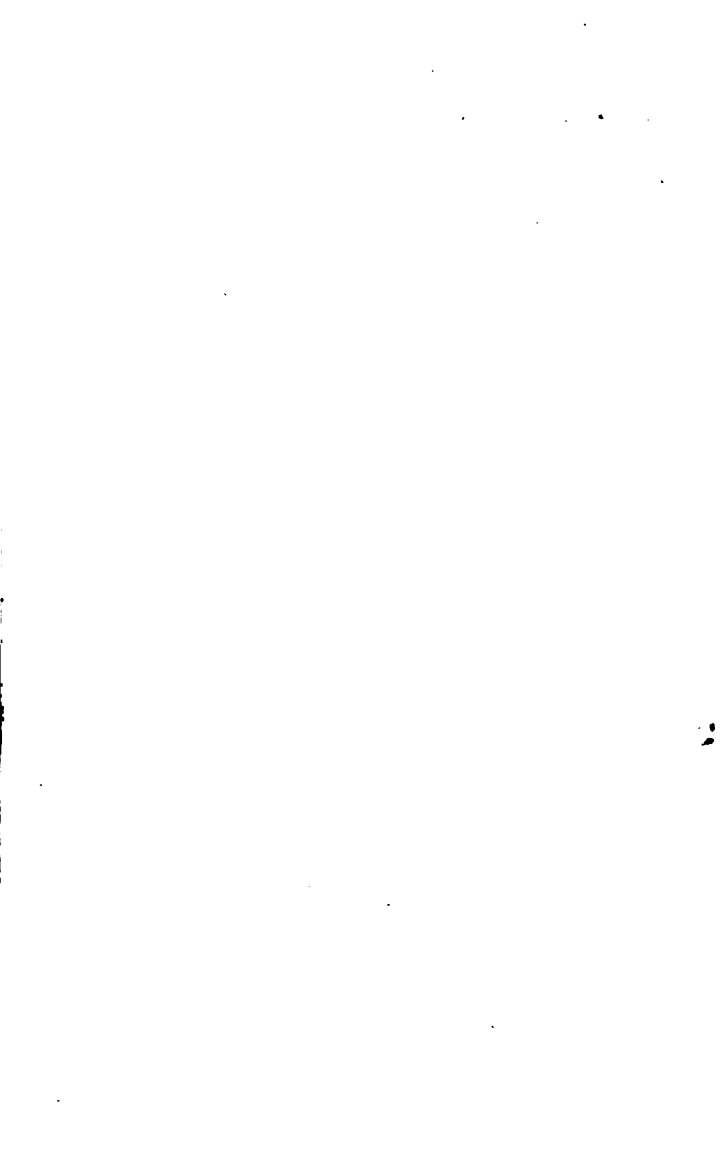
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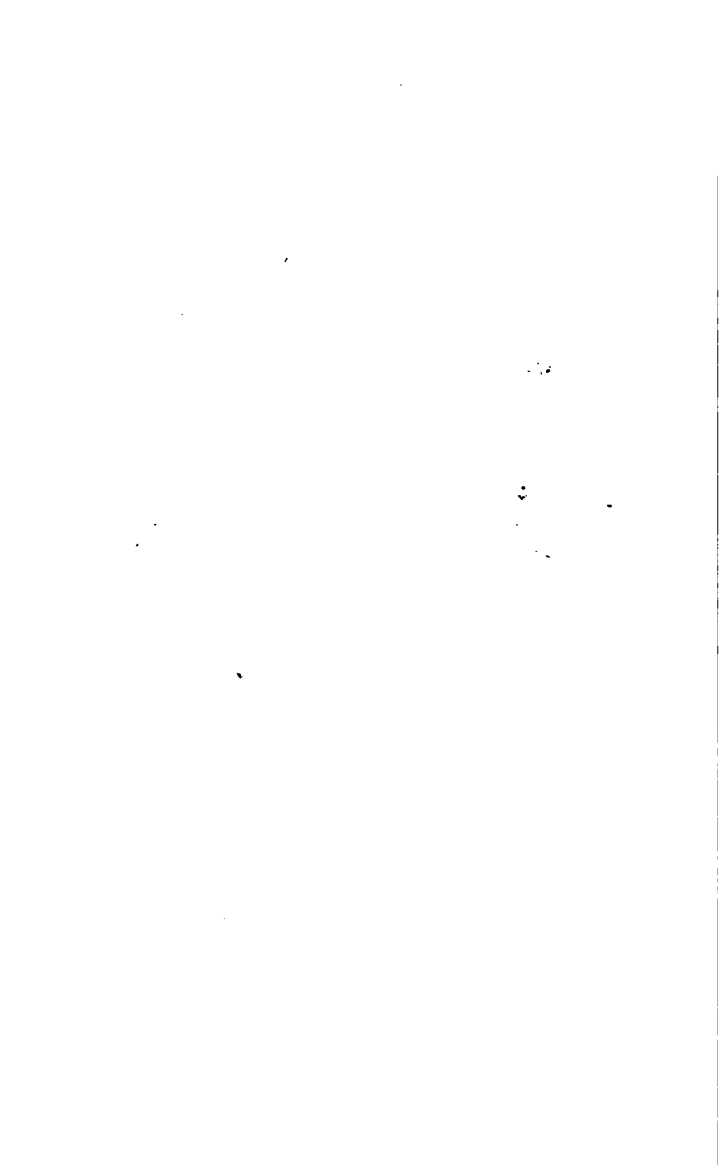
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